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THE NEW YORK DRAMATIC MIRROR

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Photo Coover, Chicago, Ill.

JANET PRIEST.

As MUGGSY in THE MAID AND THE MUMMY.

DRAMATIC ART makes strange playfellows. James J. Corbett, the prizefighter, and Margaret Wycherly, the apostle of symbolism in art, playing opposite, with the odds greatly in favor of the prizefighter because his is the star part, is one of the anomalies of a trick age in matters of the stage.

But I should like to shake hands with Corbett's coach, for the former pugilist is certainly learning to act and some one has taught him well. He is, furthermore, modest, which is not so common as to escape commendation. In the half dozen curtain calls he took, not once did he take the centre of the stage and let the lime light bathe his features. In an awkwardly shy way he hovered about the wings and bowed again and again to Miss Wycherly as he would have done had their positions been reversed, she being the star and he the support. Pugilism paid tribute to symbolism.

Since nothing ever lived on sea or land like any of the Shaw characters, it is no disparagement of Miss Wycherly, an intelligent and deeply earnest young actress, to say that she failed to vitalize the character of Lydia Carew, whom the author succeeded only in making a caricature of a bookish young woman. Whether she has the gamut of talent that makes it possible for her to plunge from Keats' poem dramas into society plays as clever Carlotta Nillson made the leap from Ibsen to The Man on the Box is a question not yet answered by New York audiences, although some of her warmest admirers—and there is undoubtedly a Wycherly cult—say that they have seen her play society parts delightfully in the provinces. I am quite willing to be convinced.

Miss Wycherly is a young woman with what phrenologists describe as a mental motive temperament, an oddly elf-like face, with unforgettable dark eyes, and a strange slant of the eyebrows from the bridge of the nose sharply downward that makes her countenance unique. It was but a few years ago, for Miss Wycherly is young, that she deserted melodrama at a large salary for a thinking part with Richard Mansfield's company, that she might have an opportunity to study dramatic art at what she regarded as its best. She was with the Ben Greet company, alternating with Wyane Matheson as Everyman successfully, and afterward pinned her faith and future to the Keats poem plays. She joined The Nasarene company, and the fortunes of the stage have made her leading woman for James J. Corbett. At least she may console herself by reflecting she is playing at the temple of art—a temple which the money changers have entered, it is true, but still bearing the conjuring name, "Daly's."

Sarah Bernhardt had gone no farther on her tour of the United States than Washington before she wired her beauty doctor, the small Greek of Parisian education, Cassairate. Madame must have her lotions and her thousand and one intricacies of the toilet, and Cassairate, whom she left in New York, must follow. He has gone with her on tour, and with them, playing a small part in the company, is the beauty doctor's *chic* young wife, who is a far more successful exponent of his noble profession than the small doctor himself.

Harry Carson Clarke, reflecting upon the passing of Christmas, mused audibly thus to an accompaniment of rumbling car wheels en route:

"'The true Christmas spirit'—I wonder how many of us feel it? Is it more blessed to give than to receive?

"The scores of letters coming in with their usual acknowledgments of gifts received, have impressed me with the fact that it is certainly more difficult to receive than to give—that is, with the true spirit, the spirit that feels the value of the thought behind the gift and not the value of the gift itself. That recalls a little incident that occurred on Christmas several years ago.

"It was in a small Western town. I started for the theatre rather disgusted with a fate that had imposed several weeks of one-night stands upon me. At the stage door stood two little urchins, hand in hand, one about seven, the little brother probably five. Their little faces were dirty and their clothes several sizes too large for them. The elder approached me, still holding the little fellow's hand.

"'Please, mister,' spoke a manly little voice, 'can I take my brother in to see the pretties?'

"'The 'pretties'! Can you imagine it? The dirty stage of a one-night stand theatre in the Middle West!

"'Take your brother around to the front of the house and see the play,' I replied.

"'But I've only got one ticket,' explained the little chap. 'I peddled bills and got a ticket for it, but I couldn't get one for my brother.'

"'I think I can arrange it,' I said. 'Has your brother ever been to the theatre?'

"Before the elder could answer the little chap replied 'Yes' with great pride.

"His brother looked down at him pityingly.

"'No, you ain't been to a theatre, Bud. That was a merry-go-round.'

"I gradually drew their story from them—a story as old as the hills: a father who drank, three younger children and a mother who took in washing or went out by the day to scrub. On the day that she was obliged to go out to scrub my little friend took care of the children and cooked their frugal meals. I proposed to give the family a box party, but the mother was not well and the rest of the children were in bed; so my little friends occupied a box by themselves, with a huge bag of candy and another of popcorn to keep them company. The aristocrats of the one-night stand cast many inquiring glances at my box party that night. When the play was over I sent the business manager to bring my guests upon the stage. I asked them whether they liked the play. The elder thanked me and shook my hand, but the precious baby said not a word. He put his little arms around my neck and, nestling his dirty little face close to mine, sighed his thanks and his contentment. It was that baby on that Christmas night who taught me the lesson that it is more blessed to give than to receive."

Some one has complained that there are too many families of actors appearing in the same play on the London stage. Is it possible that we have "Too Much Barrymore?"

Miss Nethersole's series of hectic plays was but indifferently successful in New York. The reason may be found in the fact that The Labyrinth was too nasty for normal palates and her other plays were so old as to be tiresome. In justice to Miss Nethersole it must be said that in the years of her absence from America her art has appreciably broadened. It has gained in depth. This was especially noticeabse in the third act of The Labyrinth, when she receives an old friend whom death has just robbed of her son. Pity for the mother and imagination picturing herself in the same sad situation move the heroine of La Dedaie to tears. Tears are a common sight upon the stage and every actress must do her professional share of weeping. Usually the player depends upon turning a tear-stained, unbecomingly distorted face to the audience to aid the illusion. Miss Nethersole depends upon no ocular evidence. She took the bereaved mother in her arms and hid her face upon her shoulder. With her face hidden thus she wept as we have heard persons mourn in the great climaxes of their lives. The low, half-suppressed cries, as of some tortured animal, wrung the heart.

That players' performances differ as one star from another in glory, with their moods and circumstances, is well known. No dramatic or any other class of artists can do thoroughly even work. The temperament that makes the actor leads away from uniformity.

But there are striking instances of this. Viola Allen furnished one. The writer saw her first on a Saturday night of a first week of The Toast of the Town in New York. Again, on Monday night, she saw her and it required much prodding of oneself mentally and assuring of oneself that she was quite awake to realize that the performances were by the same person.

Victor Moore's hit, by which the star of Forty-five Minutes from Broadway is perceptibly dimmed, is another instance of a man being prepared for an opportunity when it came. He was of the vaudeville firm of Moore and Littlefield for many seasons and was a character actor in the American Theatre Stock company by way of preparation. The part of Kid Burns, which Georgie Cohan, I fancy, wrote for his own interpretation, drifted his way and Victor Moore caught it and, in Burnesse language, "walked away wid de bunch." The only lack of originality in his finely original conception we hear is the Cohan nasal tones in some of the Cohan songs. Perhaps the creator of Kid Burns chooses this method of acknowledging his indebtedness to the author. But it is a dubious compliment, for there are several other actors on the American stage who sing as badly through their noses as Georgie Cohan.

Eva Westcott has proven her talent for observation by the line in her vaudeville sketch, An Episode in Modern Life: "I'm going to wear abbreviated skirts. They make women look shorter, but men look longer." THE MATINEE GIRL.

THEATRICAL MANAGERS' MEETING.

The election of officers of the Association of Theatre Managers for the coming year was held at the Hotel Astor on last Thursday. Charles Burnham, manager of Wallack's Theatre, was elected President of the association; Henry B. Harris, Vice-President; Alf Hayman, Second Vice-President; Leo Teller, Secretary, and Frank McKee, Treasurer. The reports of the retiring secretary and treasurer, showing the work and aim of the organization, will be printed in a few days. The association's annual banquet will be held at the Hotel Astor on Feb. 7.

In his report as secretary, Henry B. Harris suggested that the organization of a national association of managers be considered. He advised that managers throughout the country be urged to form local societies, with the ultimate purpose of uniting into a national body. It was also suggested that a central publicity department be established by the New York association for the spread of real news and the denial of false rumors. The report covers the two years' history of the association. Twenty members have been added during that time. There have been three withdrawals and two members have died.

The Board of Directors for the coming year is composed of Charles Burnham, Henry B. Harris, Alf Hayman, Leo C. Teller, Marc Klaw, William Keogh, George Kraus, Percy Williams, Daniel Frohman and William Harris.

JANET PRIEST.

Although Janet Priest has been on the stage scarcely two years, she is as well known as many people who have been on for a much longer period. She was an active newspaper writer before she adopted the stage as a profession, being the dramatic and literary editor of the Minneapolis *Tribune*. Naturally her entrance into the theatrical profession was given considerable prominence and her name and peculiar attainments have been kept well before the public. Miss Priest's portrait on the front page of this week's MIRROR illustrates her line of parts. The photograph is that of Muggsy, the little East Side character in The Maid and the Mummy, written especially for Miss Priest by Richard Carle, the author of the play. Muggsy always meets with laughter from the audience, but she takes herself with the most astounding seriousness. With her dill pickles, her big eyes, and her romantic story about "Lady Guinevere and de Prince," she has been cartooned by artists of many large papers. A tiny bit of womanhood, with the appearance and expression of a child, Miss Priest hopes eventually to play such roles as those to which Lotta and Maggie Mitchell lent their art.

ACTORS' HOME BENEFIT.

An unusually large and interesting bill has been prepared by Daniel Frohman, President of the Actors' Fund, for the Actors' Home benefit, which is to take place on Friday afternoon, Jan. 26, at the Broadway Theatre. So large is the programme, and so many features are offered, that it will begin shortly after 1 o'clock and continue until 5.30. The principal attractions, already arranged for, are as follows: Blanche Bates, Frank Keenan, and J. Henry Benrimo, of Belasco's company, in a one-act play entitled My Aunt's Advice; William Faversham, Julie Opp, and W. S. Hart in a one-act play by Mrs. Craigie entitled Journeys End in Lovers' Meeting; Ethel Barrymore, John Barrymore, and Joseph Kilgour in a play by Richard Harding Davis entitled Miss Civilization; Margaret Illington and Ernest Lawford in Sutro's one-act sketch, A Maker of Men; Adele Ritchie and Brandon Hurst in a comedy sketch, with songs, by Kate Vermilye, entitled A Luncheon at Nick's. Then there will be special additional selections by Fay Templeton, Marie Dressler, Elsie Janis, Beatrice Herford, Henry de Vries, Frank Lincoln and others.

AGED ACTOR IN WANT.

Piteously ill, bereft of friends, in poverty and want, practically at death's door, Robert FitzMaurice, a once popular and capable actor, lies dying in a garret in New Orleans of a complication of diseases, including Bright's disease. Mr. FitzMaurice has been associated with many of the most prominent players of this country and of England, and for the past twenty years has appeared in important roles in a score of metropolitan productions. Mr. FitzMaurice starred in The Galley Slave shortly after the piece attained success in New York, and later was featured in The Russian Honeymoon. He has appeared in important characters in the companies of Sir Henry Irving, Fanny Davenport, Edwin Booth and other distinguished players. His last New York appearance was with Blanche Bates in The Darling of the Gods. Laura Nelson Hall, leading woman of the Grand Stock company, now playing at the Grand Opera House in New Orleans, has undertaken Mr. FitzMaurice's relief. A fund sufficient to meet the sick man's immediate needs has been gathered by Miss Hall, who will gladly receive and appropriate to his use any assistance that may be forwarded.

SALE OF THE PALMER LIBRARY.

All the books, autograph letters, portraits, playbills and manuscripts collected by the late A. M. Palmer will be offered for sale at the auction rooms of the Merwin-Clayton Sales Company, on East Twentieth Street, New York city. The books, which constitute the first portion of the catalogue, will be sold on the afternoons and evenings of Jan. 30 and 31, the afternoon sessions beginning promptly at 3 o'clock and the evening sessions at 8. Many of the volumes have belonged to other important collections and contain the book plates or names of their former owners. Numerous books were presentation copies and practically all of them are well bound and in good condition. A mere list mentioning a number of names and authors will suffice to show how quaint and valuable a number of these old editions have become.

By citing the volumes alphabetically the sequence may be made to appear somewhat incongruous, but when so many books are in question this is admittedly the most practical way of dealing with them. Any one interested to the extent of wishing himself to be a purchaser can readily secure a full catalogue for his personal use, wherefore it seems advisable to note only a comparatively small number of the more rare and unique editions and to note these without going into any superfluous details.

"The Adventures of a Ventriloquist" contains the entertainment presented by M. Alexandre at the Adelphi Theatre. Printed in London in 1787 are the "Memoirs of Mrs. Sophia Baddely, of Drury Lane," compiled by Elizabeth Steele. Especially rare is a volume entitled "Granny's Prediction, Revealed to the Widow Brady, of Drury Lane Theatre," published in 1773. Then there is a seventeenth century discourse vindicating the stage, written by Sir Richard Baker, and, making a jump of three hundred years, a complete account of the famous Brooklyn theatre fire, covering about two hundred and fifteen folio sheets. There are two exceedingly rare tracts addressed by Theophilus Cibber to David Garrick, and from the library of the elder Charles Mathews "Some Considerations on the Establishment of the French Strollers." "Dramatic Characters, or Different Portraits of the English Stage in the Days of Garrick," contains thirty-eight pictures, being a volume seldom offered for sale, and "The Dramatic Magazine," of London, in 1829 has an almost equally large and unusual collection of portraits. The "Dramatic Scrapbook" is a compilation of about four hundred pages, dealing mainly with the early American theatres and performers and is stamped on the back "Theatrical Register, 1820-21." A "History and Description of the Opera House, or American Academy of Music, in Philadelphia," was published in 1857. Drury Lane Theatre seems to be an inexhaustible subject, as is proved by the following volumes, all printed in the very early years of the nineteenth century: "The Shade of Drury," "An Heroic Address to Old Drury," "Drury's Resurrection, or The Drama from the Menagerie," and "Anticipation, or The Prise Address, Which Will Be Delivered on the Opening of the New Drury Lane Theatre," obviously a curious piece of antique satire.

Of the serious and satiric documents pertaining to Garrick the most interesting is his own last will and testament, executed Aug. 25, 1790, signed and sealed. Another singular item contains 1490 pages of manuscript in the writing of Joseph N. Ireland, being memoranda of that celebrated early American actress, Mrs. Duff. There is a quaint and rather a scandalous book on "The Public and Private Life of That Celebrated Actress, Miss Bland, Otherwise Mrs. Ford or Mrs. Jordan," and also there is a "Life of John Philip Kemble, Interspersed with Family and Theatrical Anecdotes," which is rendered doubly valuable by the autographs of the Elder Macready and Mrs. Litchfield. The "Memoirs of Joseph Shepard," by his son, includes a number of rare theatrical pictures, but is not nearly so interesting as "The Authentick Memoirs of the Life of That Celebrated Actress, Mrs. Ann Oldfield," which was published in London and is dated 1730. "Prologues and Epilogues" is a collection printed in 1779, commencing with Shakespeare and concluding with Garrick, and containing a very rare portrait of Nell Gwynn. "Le Costume Historique," compiled and published in 1888, is illustrated with five hundred plates of immense value both to the student and the practical stage-manager. "Rosieus' Angilcaines, or An Historical Review of the Stage from 1660-1706," by John Downes, is a fac-simile reprint of the original made in 1886.

A man of Mr. Palmer's studious habits naturally possessed a choice collection of Shakespeareana. One of the most extraordinary items in the entire catalogue is "An Historical Essay on the Origin and Progress of the Drama, and of the Theatrical Profession in Spain," by Don Casiano Pellicer. Mr. Palmer owned the original manuscript translation made by Robert Watson Wade and never, so far as can be determined, printed in English. Among the other lives and memoirs are those of James Spiller (London, 1729), Charles Macklin, by William Cooke; David Garrick, by Fitzgerald; Mrs. Siddons, by Boaden; J. P. Kemble, by Boaden; G. F. Cooke, by William Dunlap; Edmund Kean, by Hawkins; Frederick Reynolds, by himself; R. W. Elliston, by George Raymond; Richard Brinsley Sheridan, by Thomas Moore; Richard Cumberland, by himself; John Bannister, by John Adolphus; John O'Keefe, by himself; "Seven Years of the King's Theatre," by John Ebers"; Mrs. Inchbald, edited by Boaden; "Memoirs of the Coleman Family," by R. B. Peake; "Memoirs of the Life, Public and Private, of Madame Vestris"; Wilkinson, by himself, and a memoir of Mr. and Mrs. Wood, published in Boston in 1840. Mr. Palmer also had a complete set of the *Town and Country Magazine* from 1769 to 1789, a gossiping journal affectionately mentioned by Charles Lamb, and a copy of "Wilkinson's Londina Illustrata."

Of all the compilations to be disposed of, no other is quite as unique in American theatrical interest as the "History of the Union Square Theatre During the Management of A. M. Palmer, 1872-1883." The whole of the material was inlaid, or laid down, by Augustus Toedteberg and will be sold as ten volumes. The history was compiled from the New York *Clipper* and other papers. It contains portraits, views, autograph letters, programmes, biographies, many in the autograph of the players and others in manuscript from personal interviews; playbills, contemporary press clippings and reviews, original contracts for the plays produced, an account of the destruction of the theatre by fire, obituaries and other material. This is certainly a record of exceptional dramatic importance.

A PIRACY CHARGE.

The Rev. Thomas Dixon, author of The Clansman, through attorneys at Durham, N. C., has attached the property of the Corinne Runkel Stock company for presenting there and in Louisburg In Reconstruction Days, a play which he claims is an infringement on the copyright of The Clansman. The case is in the Federal Court. Summons was served on Thaddeus Breton, the playwright, to appear before Judge Purnell, in Raleigh, on Jan. 31, and show cause why an injunction should not be issued against him. In addition to this Dixon has entered suit against Manager Schloss, of the Raleigh Opera House, and J. S. Cherwood Upchurch, manager of the Runkel company, and each member of that company, sixteen in all, for damages in the sum of $500.

RULING ON AUTHORS' RIGHTS.

In January, 1901, Charles Frohman, through Howe and Hummel, his attorneys, secured from the United States Court in Chicago a preliminary injunction restraining Charles Ferris and others from performing an unauthorised version of the English drama, The Fatal Card, the exclusive rights of which are owned by the Gattis, of London, and Mr. Frohman. The defendants have had the matter threshed out in the Illinois courts for the last five years, and last week the final appeal court decided in the complainant's favor and made the injunction perpetual, on the ground that even though his play was uncopyrighted the author always held a proprietary right in the creation and product of his brain, and the courts would always guarantee and protect such a right.

REFLECTIONS

Photo Sarony, N. Y.

Jane Doré, who is successfully starring in a revised version of East Lynne, under the direction of Joseph King, is pictured above. The critics have pronounced her an actress of more than ordinary ability and her work of an excellent order

The Edwin Young Stock company closed its season at Raleigh, N. C., on Jan. 20 to allow Mr. Young to devote his attention to the Manhattan Sketch Club, that will tour Florida for the balance of the season.

Jack Ball, formerly of Feldman and Ball, and Eva Sargent, formerly of the Ferris Stock company, were married at St. Benedict's Church, Shawnee, Okla., on Jan. 6.

Leona Powers, the little clown of Pantaloon at the Criterion Theatre, is able to resume her role after an illness of two weeks.

The Jest and Song Club of Schenectady, N. Y., has received from Robert B. Russell the music and costumes used by the late Sol Smith Russell during his stage career. Young Mr. Russell is a member of the club.

The William J. Kelley Stock company, with Mr. Kelley as the star, assisted by Gertrude Coghlan, take possession of the Yorkville Theatre for the remainder of this and all of next season on Jan. 22, opening in Charles Coghlan's play, The Royal Box. Mr. Kelley will then be seen in the role formerly acted by Mr. Coghlan and Miss Coghlan will again have the part originally acted by her. The Royal Box will be followed by Shenandoah, Prince Karl, By Right of Sword, Secret Service, and other popular plays.

Mr. and Mrs. William H. Roberts (Louise Mandeville) have retired from Grace Johnson's company on account of the illness of Mrs. Roberts. Mr. and Mrs. Alf T. Layne (Daisy D'Avra) replace them.

Lynton Athey and Marjorie Mandeville, both of the Grace Johnson company, were married at Pomeroy, Wash., on Dec. 19, by the Rev. Mr. Sanderson.

Edwin Brandt, of Andrew Mack's company, is engaged in dramatizing "Brown of the 'Steenth," a novel by Captain John H. Parker.

Charles E. White, business-manager of The Smart Set, is confined to the Mt. Carmel Hospital, Columbus, O., where he underwent a serious operation for appendicitis.

Marmion Stone rejoined Holty-Tolty at Galesburg, Ill., on Jan. 6, after a two weeks' illness at her home in St. Paul.

Anna Stannard will give a recital of Rossetti's works at the Waldorf-Astoria on Jan. 19. Miss Stannard has selected for this recital Rossetti's soul poems. She will be assisted by Helen McGrew, soloist of St. Bartholomew's Church, and Albert Farrington, the English baritone. The musical programme will be in charge of P. Darlington De Costa, organist of St. Bartholomew's Church.

Margaret Illington, Arthur Byron, Grace Thorne, George Parsons, Flora Bowley, Al Lipman, Florence Gerald, R. A. Roberts, Edith Schayne, Lillian Dix, and Ada Curry have been engaged for the second company that will present The Lion and the Mouse in Powers' Theatre, Chicago, on Feb. 5.

Edith Von Luke, late leading lady with Sky Farm, after an illness of two weeks has left the Harper Hospital, Detroit.

The first performance of The House of Silence at the Savoy Theatre has been postponed from Monday until Tuesday, Jan. 23, out of compliment to Alfred Sutro, who will be present at the premiere of The Fascinating Mr. Vanderviete at Daly's Theatre Monday night.

John Flood has joined Before and After at the Manhattan Theatre to play Dr. Lapham. George C. Boniface, Jr., who has played this role, will replace Thomas A. Wise as James Jeffreys.

It is denied that E. S. Sothern, Julia Marlowe, Otis Skinner, or Robert Loraine will have part in the announced "Shakespearean festival" being arranged by William A. Brady.

The tour of Florence Roberts in Ann La Mont and Magda closed in Vicksburg, Miss., on Jan. 1, and Miss Roberts and her company have arrived in New York. A new play by Alice M. Smith, to be called The Strength of the Weak, is in rehearsal.

Florence Gerald has closed her engagement with the Woodward Stock company and returned to New York.

Irene Bentley has resigned from the cast of It Happened in Nordland. Phyllis Rankin is to have her role.

Abe Thalheimer has withdrawn from the staff of the Shuberts to accept another position. His place will be taken by Claxton Wilstach.

Maude Fealy has been engaged as leading woman with William Collier, following the proposed withdrawal of Ida Conquest. She will originate the principal feminine role in The Heart of a Sparrow.

The date of Raymond Hitchcock's appearance at the Garden Theatre in The Galloper has been set for Jan. 22.

The 100th performance of The Earl and the Girl will be celebrated at the Casino Theatre on Jan. 29 with a distribution of souvenirs.

The cast of Grierson's Way, Henry Esmond's new play, which Henry Miller will present at the Princess Theatre next Thursday, includes, besides Mr. Miller, Guy Standing, Harry Woodruff, Ida Waterman, and Rebecca Warren.

Maude Adams' engagement in Boston in Peter Pan, which was to have begun in February, has been canceled so that she may remain at the Empire Theatre.

Ethel Levey has retired from the cast of Little Johnny Jones at the Grand Opera House and has been succeeded by Stella Tracy. Jack Rafael and Helen Courtney have replaced Jerry J. Cohan and Helen Cohan, who appear in the forthcoming production of George Washington, Jr.

Charles H. Butler, correspondent for THE MIRROR at Carrollton, O., the other day found among his papers his first MIRROR credential, dated 1888.

AT THE THEATRES

To be reviewed next week:

THE VANDERBILT CUP.....Broadway
GRIERSON'S WAY.....Princess
BEDFORD'S HOPE.....Fourteenth Street

Madison Square—A Case of Arson.

Play in one act, by H. Heyermans. Produced Jan. 9.

John Arend	Henri de Vries
Ansing Arend	Henri de Vries
Thomas Blankert	Henri de Vries
Biesen	Henri de Vries
Putten	Henri de Vries
Post	Henri de Vries
Bik	Henri de Vries
A Magistrate	H. Vibart
An Usher	C. N. Schaeffer

THE BRAISLEY DIAMOND.

Farce in three acts, by W. A. Tremayne and I. L. Hall.

William Braisley	Henry Vibart
George Winston	George Probert
Howard Suttle	H. C. Mortimer
John Buffum	C. N. Schaeffer
Chub Burns	Ferdinand Gottschalk
Charles Pinkham	H. Bruce Delamater
Marion Braisley	Dorothy Drake
Grace Marsden	Helen Grantly
Roberta Benson	Grace Merritt
Minnie Daly	Edith Yaeger
Cynthia	May Vokes

The first American appearance of Henri de Vries at the Madison Square Theatre gave an American audience the opportunity of repeating what London audiences said for a year about this actor: That it would be difficult to find seven actors capable of playing the seven characters in A Case of Arson as well as this one man portrays them. Quiet judgment, however, might change the "as well as" to "better than," for the American stage is not so poor in good players as to allow such a sweeping charge to be justly made against it. Mr. de Vries is remarkable enough in his versatility and his art to stand without comparisons.

The play itself is a gem of directness, intensity and reality. Hermann Heyermans, its author, belongs to the school of Hauptmann and Sudermann and is known as the author of such plays as Ghetto and The Good Hope. A magistrate in a Holland village is examining witnesses in a supposed case of arson. The cigar factory of John Arend has been burned and his little daughter killed in the fire. Incendiarism is suspected and the magistrate believes that John's half-witted brother, Ansing, is guilty. Ansing and John are questioned, then Thomas Blankert, John's garrulous, palsied stepfather; then in order Biesen, an asthmatic police sergeant; Putten, a sly and humorous innkeeper; Post, an inquisitive and gossipy grocer, and Bik, a gruff, independent house painter, with whom Ansen boarded. The magistrate learns enough to recall John and question him more closely. Finally John is made to confess that he has set fire to his own shop in order to gain the insurance. Ansing, when he learns that his brother's guilt has been discovered, insists that he did it himself, closing the play with an infinitely pathetic scene.

All of these characters, with the exception of the magistrate and an usher, are played by Mr. de Vries. The fact that he has a complete change of costume and make-up for each character is hardly of consequence, for that, while clever, is mechanical. He changes every feature of appearance—his hair, forehead, brows, eyes, hands, body, even his height, and, one might say, his soul. Not one of the characters suggests any other one. When John appears it is at once forgotten that Ansing, who preceded him, was played by the same man. Post, the grocer, is an undersized, cringing, effeminate man. Bik, the house painter, who follows, is tall, broad-shouldered, gruff, having not a single characteristic attribute of the other. It is impossible to describe what nearly perfect art is shown in each of the characterizations and with what fidelity Mr. de Vries has studied the small things that make individuality.

Mr. de Vries, though away from Holland but a year, speaks his lines in excellent English and has mastered several difficult brogues prepared by the English adapter of the play. Only on rare occasions can a trace of foreign accent be noticed.

H. Vibart, who also made his first American appearance last week, plays the magistrate with much ability, and C. N. Schaeffer is notably good in the small part of the usher.

The Braisley Diamond preceded A Case of Arson and, it must be confessed, bored the audience very much. It is a commonplace, unamusing and at times vulgar farce, cut from the usual pattern.

Mrs. Braisley gambles in stocks, contrary to a promise made her husband, and in order to cover her losses pawns the Braisley diamond and substitutes a paste jewel to fool Mr. Braisley. This gentleman, also breaking a promise, drinks too much, meets bad company, has the paste jewel, which he believes genuine, stolen from his tie and orders another false diamond to take its place. The wife and the husband each try to recover the jewel, without discovering the substitution to the other. Implicated in the complications are a clerk in a diamond firm, a broker, a professional crook and go-between, a detective, a female crook, Braisley's niece, who is worried about a will that prevents her from marrying the diamond clerk; a romantic young lady, who has run away from college, and a slatternly, literally minded servant. The piece abounds in talk badly placed, long and unnecessary explanations and a great many constructive faults. Reduced to its proper dimensions, it might make a vigorous one-act sketch.

Henry Vibart, who successfully portrayed the magistrate in the shorter play, had the role of William Braisley, and worked hard to give it life. Dorothy Drake played Marion Braisley conscientiously, but was able to make but little of the role. Grace Merritt, with better opportunities in the role of Roberta Benson, had some amusing scenes. May Vokes as the servant aroused constant merriment when she was on the stage and played the character inimitably. Ferdinand Gottschalk gave an excellently artistic characterization of Burns, the crook, and showed that he was using his brains as well as his experience. The others in the cast cannot be justly criticised for shortcomings. They had no material with which to work.

It is understood that The Braisley Diamond was put on hurriedly when it was discovered that Henry Drouet would not recover from an attack of pneumonia in time to play the leading role in The Lucky Miss Dean, the play originally scheduled to precede A Case of Arson.

Daly's—Cashel Byron's Profession.

Comedy in three acts, arranged for the stage by Stanislaus Stange from the book by G. Bernard Shaw. Produced Jan. 8.

Bashville	Joseph Kilgour
Phoebe	Marion Little
Lord Worthington	Herbert McKenzie
Ned Skene	John C. Dixon
Bob Mellish	Luke Martin
Cashel Byron	James J. Corbett
Lydia Carew	Margaret Wycherly
Alice Goff	May Tulley
Lucian Webber	Lionel Adams
Captain Trelllan	Sydney Blow
Herr Abendgasse	Frank Opperman
Mrs. Hoskyns	Maude Giroux
Mrs. Skene	Alice Leigh
Adelaide Gisborne	Kate Lester
Sergeant	Charles Sturgis
Paradise	John C. Dixon

During the past two or three years the general public has done George Bernard Shaw considerably more than justice, but he has received no such consideration at the hands of Stanislaus Stange. Mr. Stange will reap no particular harvest of laurels for his dramatization of the story and it is not probable that either he or Mr. Shaw or the management will be embarrassed by any tremendous influx of wealth.

The play is a very amateurish piece of construction, filled to the brim with superfluous explanations and old-fashioned remarks to the audience. However, there is one exceedingly dramatic moment in the last act. Cashel has been indulging in one farewell pugilistic contest and, having been interrupted by the police, is pursued by them to the kitchen of the Warren Lodge, which has been fitted up as a library and literary workroom by the heroine, Lydia Carew. She consents to hide her battling lover in another room, disgusted though she is by his occupation. The constable arrives and Bashville, the footman, who is secretly Cashel's rival, goes into the second apartment just mentioned. During his absence there is a brief period of magnificent suspense and there is one instant of superb relief when the footman re-enters, indicating that he will not betray his rival. Apart from this one incident the play is of the customary Shaw volubility, dancing a species of verbal jig altogether out of tempo with the dramatic lethargy. This particular satire cannot afford any great satisfaction to the devotees of the Irish wit because the paradoxes are not sufficiently extreme to promulgate any topsy-turvy ethical theories. The drama is founded on the acknowledged truth that the most intellectual women are sometimes irresistibly attracted by the physical charms of the opposite sex, and the heroine of real life is fortunate if only the captivating physique belongs to so honorable a man.

The plot is so simple and so generally known that a detailed synopsis of the episodes would only waste valuable space. Lydia Carew was the affluent and romantic ideal on which were centered the affections of three men—Lucian Webber, her cousin; Bashville, her model footman, and Cashel Byron, pugilistic champion of the universe. She fell in love with Byron the second she accidentally caught sight of him in a running costume which exhibited his manly proportions to fine advantage. Cashel was living at the neighboring establishment of the sporting Lord Worthington, being in training for his contest with a rival by the name of Paradise. In the natural course of events Lydia did not discover the precise nature of her lover's physical culture until Cupid had consummated all his mischievous intent. In the end the hero and heroine were betrothed, Lydia frankly admitting her passion in the recognized fashion of Shaw's feminine creatures; the cousin was appropriated by a needy friend, and the ambitious footman retired with his dignity unimpaired. There was some exceedingly bright dialogue, as when Cashel's mother, an actress, saw her stalwart son for the first time in eight years and remarked that he had acquired an odiously professional air!

James J. Corbett, of prize-fighting fame, impersonated the refined pugilist, or rather he was the pugilist, inasmuch as "Gentleman Jim" had simply to act himself in order to fill all the requirements of the role. The task may not have been arduous, but it was well done, and being natural on the stage is a more difficult undertaking than the unprofessional observer is apt to imagine. Corbett made a fine and gentlemanly appearance; he was as happily ingenuous as a child and his personality was delightful. Moreover, he acted intelligently and his enunciation was agreeably distinct. Margaret Wycherly as Lydia was hampered with a part which utterly failed to reproduce the seriousness of the original character, and in consequence was less effective than she easily might have been. May Tully as Alice Goff, her practical friend, had more solidity than art. Joseph Kilgour as the superb and romantic footman gave a capital impersonation *à la* G. B. S., and Phœbe, the adoring maid who worshipped him from afar, was excellently well done by Marion Little. Lionel Adams and Herbert McKenzie left no very definite impressions, but Bob Mellish, the "trainer"; Ned Skene, ex-champion of England, and Mrs. Skene were all most amusing. Kate Lester as Cashel's histrionic parent, furnished an admirable bit of character acting in the third act. The minor parts were in competent hands. It is bare justice to state that the acting was superior to the playwriting and supplied numerous deficiencies.

Liberty—The Clansman.

Play in four acts, by Thomas Dixon, Jr. Produced Jan. 8.

Rev. Ephraim Fox	George B. Jackson
Dick	Albert Lovern
Bob	Samuel Hyams
Mose	Henry Riley
Aleck	John B. Hymer
Neise	De Witt C. Jennings
Carpetbagger	Joseph Woodburn
Thompson	J. F. Chaille
Judge Wallace	J. E. Miller
Duncan	Robert Gibson
Gus	M. J. Jordan
Eve	Jeffreys Lewis
Austin Stoneman	Holbrook Blinn
Dr. Richard Cameron	Joseph Wheelock, Sr.
Flora	Frances Shannon
Nellie Graham	Grayce Scott
Alice Werth	Jeanne Madeira
John Durham	Fred Kley
Elsie	Georgia Welles
Helen Lowell	Gretchen Dale
Kate Larens	Ruth Hart
Julia Duncan	Grena Bennett
The Postman	A. H. Symmons
Ben Cameron	Sydney Ayres
Silas Lynch	Austin Webb
Freedman's Bureau Agent	James Grady
Negro Corporal	Joseph Woodburn
William Pitt Shrimp	Murry Woods
Jake	Harry Mainhall
General N. B. Forrest	James J. Ryan
The U. S. Commissioner	John Nichols

It is difficult to do justice to so bad a play as The Clansman. This statement may seem contradictory, but the fact is that this peculiarly obnoxious melodrama contains some effective episodes and some clever stage-management. Why at the present day, in the dawn of a friendly understanding between the South and the North, Thomas Dixon or any other man should consider it his duty to recall the terrors of that horrible period immediately after the Civil War it is difficult to comprehend. Moreover, he has distorted history so as to make affairs seem even worse than every one knows they actually were. There was once a negro lieutenant-governor of South Carolina, but he was not in office at the same time as the original of the white ex-convict Governor whom Mr. Dixon has introduced into his play. In addition to this the notorious Ku Klux Klan was far more strictly a political organization formed for the distinct purpose of frightening the negroes so that they should not dare to vote.

It certainly is not the business of the technical critic to write historical essays, nor is it the business of the playwright to tamper with American history for the distinct object of reawakening sectional prejudices. As a matter of fact, The Clansman failed to create any such disturbance as had been anticipated by the managers. The Northern man has no more desire to see actual social equality, including intermarriage, between the black and the white races than his Southern brother, who has had to deal with the question in a more disagreeably personal way. As a piece of constructive playwriting The Clansman is altogether amateurish.

The first act opened with the election of 1867, in which the negroes of South Carolina usurped a political tyranny over the whites, being directed in their campaign, according to the play, by a Northern abolitionist, who had become a fanatic on the subject of social equality, and who had a beautiful daughter by the name of Elsie Stoneman. Silas Lynch, the negro official, had had the termerity to select Elsie as his future wife, and Ben Cameron, the son of a typical Southern aristocrat, had more naturally nourished a similar passion. In the second act the Camerons came within an inch of having their old mansion sold over their heads to satisfy the outrageous taxes imposed by the drunken black Legislature, but the homestead was saved at the last instant by the individual efforts of Miss Elsie. In the first half of the third act Elsie learned that Ben had become the local chief of the Klan and bade him choose between her and his allegiance. Almost immediately thereafter Flora, Cameron's little thirteen-year-old daughter, was assaulted by a negro and was found—dead. The second scene of the same act showed the secret tribunal of the Klan in a deep cave. The negro was hypnotized into repeating the unspeakable action of his hideous deed and condemned to death. He was hung, and the next morning his body was thrown on the doorstep of Mr. Lynch. In the fourth act Silas Lynch had Ben Cameron condemned by a drumhead court martial, though Elsie stubbornly refused to give such testimony as her father demanded against him. Then he had the audacity to lock Miss Elsie into his library and to explain to her the precise nature of his passion. She cried out, he strangled her and thrust her into an inner room under the guard of a couple of negro soldiers. The father returned, and Mr. Lynch repeated those claims of social equality in which the abolitionist had himself instructed him. When the subject was presented to him in this personal manner the old man immediately retracted all his statements, declaring that he had no intention of permitting his famous race to end in a brood of mulattos. When Mr. Stoneman endeavored to shoot, the negro informed him that a pistol shot would give the signal for his daughter's death, and sent one of his orderlies to procure a minister. Just as Stoneman was asserting that he had rather see his child dead than married to a black man the Ku Klux Klan, clad in their white robes and tin hats, arrived in full force—and the tables were turned completely upside down, or rather right side up.

Whatever one may think of the nature of the drama—and the critic is with difficulty choking down the anathemas with which he would like to blight its abominable existence—one must admit that the night meeting of the Klan was an impressive stage episode. It was even more somberly spectacular than the inquisitorial scenes with which the public is more familiar. The only light was a greenish one from the right side of the stage, which gave the white robed figures a ghastly appearance and seemed to color their voices—for voices have color in technical parlance—with a subterranean hue. It is no wonder that nervous women have become hysterical at that point of the performance.

As often happens in these instances of vulgar sensationalism, the acting was much superior to the deserts of the piece. In fact, many of the characters were admirably impersonated, especially those minstrel elements introduced for comedy contrast, such as the old slave who had been appointed sheriff of the county. This minor character was so well done by John B. Hymer that he merits the distinction of being mentioned among the principal actors, as also does D. C. Jennings, who played the leading comic role of the old-fashioned negro, and Jeffreys Lewis, who was the old mammy, his wife. Holbrook Blinn, of Napoleonic laurels, displayed undeniable dramatic force as the abolitionist advocate of the negro rampant. His attitude was so sincere that even the Southerners who were suffering at his hands were obliged to respect his mistaken convictions. Joseph Wheelock, Sr., the conservative aristocrat of the South, who dreaded the Klan almost as much as he abhorred the negro league, gave one of his usual clean-cut characterizations. Sydney Ayres, the Clansman himself, was thoroughly conscious of his exalted position and had an affected tendency to posing. Austin Webb as the negro despot was at times convincing and at other times melodramatic. In reviewing his performance, however, it should be remembered that he was forced to grapple with a most impossible character and may therefore be pardoned for going about his task with hammer and tongs. Murry Woods was genuinely subtle in rendering the miserable white trash specimen of vacillating governorship, and James J. Ryan made a spectacular, though altogether unnatural, General Forrest. Georgia Welles was a charming Elsie and Grayce Scott made a pleasant impression as the inevitable "daughter of the South," but Frances Shannon as the thirteen-year-old child made the feminine hit of the production.

Majestic—The Redemption of David Corson.

Dramatization in four acts, by Lottie Blair Parker. Produced Jan. 8.

David Corson	William Courtleigh
Dr. Paracelsus Aesculapius	Scott Siggins
Andy McFarlane	Harrison Armstrong
Jacob Carman	Robert Robson
Stephen Carman	Master Francis Fay
"Dud" Smith	William McKey
"Hank" Bunting	Lynn B. Hammond
"Al" Piper	William Lambert
Anthony	William Payne
Pepeeta	Emma Dunn
Mrs. Corson	Mrs. Samuel Charles
Dorothea Carman	Georgia Earle
Dorothy Fraser	Pearl Ford
Cleopatra	May L. Bell
Judge	John Sutherland
Captain of Mary Ann	Jay Mansfield
Mate of Mary Ann	Lynn B. Hammond
Jake	William Payne
August	William Lambert
Katrina	May L. Bell
Phillipe Beauvior	William Lambert
Dick Cartwright	Chester A. Lee
Foster Mantel	Alfred Cross
Dolphus	Joseph M. Lothian
Banty	Master Francis Fay
Madame Beauvior	Elsa Hofmann
Mrs. Cartwright	Juliet Lear
Friend William Dorion	Lynn B. Hammond
Friend Joseph Flagler	R. B. Cunningham
Friend James Griffin	Joseph M. Lothian
Friend Mary Dorion	Mollie Fay
Friend Sarah Flagler	Elsa Hofmann
Friend Harriet Griffin	Juliet Lear

The church and the stage are bound more and more closely by the presentation every year of questions vital to each and by the participation of church leaders in the actual writing or source of some of the important productions. The Rev. Charles Goss' novel of clerical life, "The Redemption of David Corson," has been dramatized by Lottie Blair Parker, and was presented last week at the Majestic Theatre to a large and appreciative audience. The story is essentially dramatic, full of good material and has been well handled.

Young David Corson is a Quaker minister, whose life is passing without so much as a ripple on its smooth waters, when the arrival in the village of Dr. Paracelsus Aesculapius, a quack medicine man, and his pretty gypsy wife, Pepeeta, stirs up oceans of unrest. Dr. Paracelsus, who has an impediment in his speech, wishes to form a partnership with David, of the silver tongue, to carry on his trade. David refuses indignantly—then he sees Pepeeta. Like a bolt out of the clear sky his love strikes him, dumbing all sense of right and wrong, loosening pent-up desires, opening great highways of possibilities. He follows the doctor from town to town, going from one extreme to another. Loving Pepeeta madly, he begs her to go away with him. When she refuses, through gypsy reverence of the marriage vows, he bribes the judge to tell her that her former marriage was illegal. He fights with the doctor and, leaving him for dead, goes with Pepeeta to New Orleans, where he starts a gambling house, and by his wondrous luck turns everything he touches to gold. But the sense of his guilt oppresses him, and Andy McFarlane, a lumberman, indirectly converted by David, appearing when his soul is most ready to receive the old truths, turns him back into the way of the inner light. Paracelsus Aesculapius, beggared and blind, appears, and David devotes himself to making comfortable the man's last days.

Pepeeta, to whom David has disclosed his duplicity, seeks his old home and there David, on the death of the doctor, finds her. But by the command of the judging elders he is not allowed to come into his happiness. There is a term of servitude imposed, during which he must labor and repent in solitude. The final curtain lowers as he takes up his axe and vows to hew his path to Redemption.

The first act is rather helter-skelter in construction, the main theme being snowed under by patent-medicine tricks, coon songs and Quaker bonnets. The story, however, is a good one and is strong enough to emerge successfully, even triumphantly, in the succeeding acts. What might otherwise have proved screaming melodrama was saved by good lines and by the sincere, capable acting of Emma Dunn. Too much cannot be said in praise of her quiet, intelligent acting and her thoughtful reading of a difficult role. Her voice is pleasing and her personality charming. William Courtleigh lacked the spirituality for the "Man of Visions" and the fire and enthusiasms his nature afterward reveal. There was a marked inclination for the center of the stage, but at times he did excellent work, especially during Act 2 and his confession in Act 3. Harrison Armstrong was strong and fine as Andy McFarlane. Scott Siggins made a picturesque Paracelsus. William McKey made a hit as the lazy "Dud" Smith, and William Payne was popular in the double role of Anthony and the bell-boy Jake. William Lambert did a good character bit as August. Master Francis Fay proved an attractive, hearty boy. Mrs. Samuel Charles did her usual good work in the part of David's mother. Pearl Ford was a pretty, attractive Dorothy. Georgia Earle was direct and telling as Dorothea Carman. Her husband, Jacob, taken by Robert Robeon, was stiff, even for the possessor of a Quaker backbone. The women of the cast were unusually good-looking, or it may have been that the Quaker costume is particularly becoming. May Bell did character work as Katrina and sang herself into favor as Cleopatra. Others in the cast were satisfactory.

The play showed good stage management, and the settings, particularly those of Acts 2 and 3, were especially effective. Act 2 shows a room in a hotel in Cincinnati, through the windows of which twinkled the lights of a large city. Act 3 was the gardens and exterior of David's Southern home.

Herald Square—Comin' Thro' the Rye.

Musical comedy in two acts, by George V. Hobart, A. Baldwin Sloane and J. Sebastian Heller. Produced Jan. 9:

Ippy Ipstein	Dan McAvoy
Lord Battersbee	Frank Doane
Van Dyke Brown	John Park
William Cactus Claude	Riley Hatch
Macon Spayce	Burt Weston
Augustus Petro	George W. Jennings
Eaglefeather	Charles Swayne
Flip	Allen K. Foster
Van Tweedle	Harry K. Francis
Van Toodle	Paul T. Case
Van Toddle	Percy Jennings
Bronco Bay	By Himself
Mrs. Kobb	Alice Fisher
Loleta	Amelia Stone
Bossie Claude	Nena Blake
Diana Conway Black	Georgie Kelly
Countess Christiana	Joseph Standish
Daisy Field	Bessie Evelyn Gibson
Rosy Day	Florence Martin
Pansy Potts	Natalie Olcott
Lily White	Agnes Dasmar
Pinky Lawson	Ethel Kirkpatrick
Violet Hughes	Florence Randick
Primrose Bank	Bertha Blake
Poppy Tulips	Maud Mills

In spite of its seductive name, Comin' Thro' the Rye at least has the virtue of failing to intoxicate or even to arouse such mild satisfaction as may be obtained from certain temperance beveridges. It appeared to be an antediluvian piece of musical comedy, with so little skeleton or reason for existence that it is a mystery why it keeps together at all. Public taste, or rather public education, has improved during the past few years until audiences demand a certain amount of intelligence in the construction and production even of these alleged musical "shows." As it now stands, the piece was a conglomeration of songs, scenery, burlesque complications and choruses, which were not especially attractive, to say the least. If one had to judge of the three authors solely by this one product of their combined efforts he might reasonably suppose that they had come through the rye arm in arm before sitting down to work, imbibing on the way. Some of the music was better than most of the comedy and several of the conscientious performers wasted considerable artistic effort in attempting to create parts which were too flimsy to be "interpreted." The most amusing part of the entertainment was a rather clever burlesque of The Squaw Man in the last act. In other words, the best part of the comedy was an extraneous interpolation.

The plot, which might have served for a storiette in some of the decidedly "popular" magazines, centered about a painting by Van Dyke Brown, entitled "Comin' Thro' the Rye." One Mrs. Kobb, a parvenu of the most flagrant character, was trying to break into society and therefore permitted Brown, a well-connected Bohemian, to occupy a spacious studio in her Newport villa. Brown became entangled in a plot to marry a Swedish countess, though he was really in love with his model, Loleta. Loleta's father was Ippy Ipstein, a Yiddish tailor bent on collecting a bill due for "pants." He impersonated Brown, was taken by Mrs. Kobb for a Turkish pasha and got the whole company into a frightful mess, which was disentangled during the second act at the Newport Casino. The most impressive moment of the play was when Nena Blake as Bossie Claude, the cowgirl, entered riding a white horse. Though not impressive in the ordinary sense of the word, this at least made an impression that could be remembered.

Dan McAvoy's idea of "comedy" is to raise a "rough house" at any cost, and he proceeded to raise it to the best of his ability. It is barely possible that he considered his own performance as highly ludicrous, though the critical mind could not avoid regarding it in a tragic light. The expenditure of so much dynamic force to so little purpose must always have an element of pathos in it. Alice Fisher did her courageous best with Mrs. Kobb, which was a far greater compliment than the character deserved. Amelia Stone and John Park were allotted the major part of the singing, about the only bit of wisdom displayed by the management, for both of these people are vocal artists. Frank Doane did his best to be an Englishman, Charles Swayne was an Indian, and Burt Weston was a shameless libel on all press agents. The best song was a duet called "Spoontime."

Fourteenth Street—The German Gypsy.

Comedy in four acts, by Robert Sidney. Produced Jan. 8.

Metz Engelbrecht	Al. H. Wilson
General Von Lundberg	Thomas M. Hunter
Wolfgar	Rose O'Neal
Clarence Rock	Al. T. Holstein
Jake	Chris Naumann
Martin	W. H. Marble
Quigg	Harry Coburn
Zamar	Alton Maguire
Bruno	Len R. Kane
Zilpha	Evelyn Selbie
Widow Teller	Florence Stover
Rose Teller	Lillian Rhoades
Granny	Frances Ibbeston
Little Gretchen	Gladys Bulette

Al. H. Wilson was the attraction at the Fourteenth Street Theatre last week, appearing in the leading role of The German Gypsy, a new comedy by Robert Sidney. The production was successfully given under the management of Sidney R. Ellis and drew good houses. Mr. Wilson's mildly humorous dialect efforts were well received and he was capably supported by a fair company.

Comedy, with a dash of pathos, pervades the scenes of the play. Metz Engelbrecht, who loves Rose Teller, and ventures to speak to her mother, Widow Teller, of his wishes, is understood by the widow to be asking for her own hand, and is promptly and enthusiastically accepted before he can explain the mistake. This embroils him with his sweetheart and also with his uncle, who is himself courting the widow and is enraged at his nephew's apparent rivalry. To complicate matters still further, a gypsy girl appears and claims Metz as her husband, alleging she had married him by gypsy rites some time previous. Metz had spent his early youth among the gypsies, and from that life his uncle had rescued him. Now that he is in trouble he thinks he will turn his back on the "roof dwellers" and try his luck with the gypsies once more. He finds, however, that the old life has no charms for him. His uncle and sweetheart follow him, the gypsy wife relinquishes her claim, and a reconciliation and explanation lead to a happy ending and to the downfall of a villainous rival who has been giving the easygoing Metz many anxious moments.

The strenuous scenes of the play are punctuated agreeably by several new songs: "The Love Trust," "Under the Harvert Moon," "No Love Like Thine," "My German Rose," and "The Girl for Me," all pleasingly sung by Mr. Wilson. The Gypsy Trio—John F. Reidy, Gertrude Currier, and Charles White—also contributed several excellent selections.

Mr. Wilson's work in the part of Metz showed his usual characteristic features. A winning smile, a blond wig and an ingenuous, confiding manner, with a canary-bird-like willingness to break into song at unexpected moments, were all in evidence. Thomas M. Hunter as General Von Lundberg was an amusing middle-aged lover.

(*Continued on page* 17.)

IN OTHER CITIES.

SAN FRANCISCO.

The Tivoli Jan. 1-7 did good business with Orpheus in Hades and is now bringing this piece to a successful close. On Monday night Foxy Quiller will be given here for the first time, and George Kunkel, the new comedian, who has hardly had a chance to show his real cleverness, will have the title-role. Arthur Cunningham will have the singing role and Miss Frederick and Miss Tracy will have some pleasing vocalising to do. Many new and startling effects will be introduced.

Sunday afternoon, 7, Alice Neilson and co., together with an orchestra of forty musicians, gave a concert at the Tivoli, which was her farewell appearance here this season.

George Osborne was the star at the Alcazar 1-7 in A Stranger in a Strange Land, portraying the role of an Indian, which he originated in the first production in New York some seasons ago. His work is always artistic and this performance was no exception. Lee Baker, a new member of the co., made a hit as the Indian Bitters Man. Miss Evelyn and Miss Kirwin were seen to advantage in good roles. Next week, The Cowboy and the Lady.

Amelia Gardner returned to the Majestic this week, 1-7, in When We Were Twenty-one and was given a great ovation. She has always been popular here and was especially admired in this exacting role. Franklyn Underwood as Dick Carew was convincing. The rest of the cast was good. Next week, Mr. Underwood and Miss Gardner will be seen in a revival of If I Were King.

At the Columbia 1-7 The American Lord, with William Crane and Hilda Spong in the leading roles, was the attraction and did a good business. Next week comes Louis James in a revival of The Merchant of Venice; also Ingomar, Virginius, and Richelieu. Mr. James is a great favorite here. Madame Modjeska will follow Mr. James.

The Jolly Girls, at the California 1-7, presented a clever farce, An Honest Politician, and it went with much dash. Clorinne and the Radium Girls is also an attraction. Sam Sidman, George T. Davis, Bragg and Ashton make up the clever bill. Next week, The Dreamland Burlesquers.

Ralph Stuart's last season success, By Right of Sword, was the bill at the New Central and was very meritoriously given. The leading people were well cast. The scene in the observatory was most stirring, and the production as a whole was a most superior one. Next week, Camille, with Edna Archer Crawford in the leading role.

At the Alhambra The Heart of Maryland was given to crowded houses 1-7, and Edna Elsmere added another success to good work. She was especially good in the emotional scenes. Mr. Mayall, a favorite here, received his share of the applause. All the popular members of the co. were in the cast, and the scenic equipment was attractive. Next week, The Two Orphans.

At the Grand Opera House Jan. 1-7 Nance O'Neil had a most successful season and played to large and appreciative audiences. This week she has portrayed three exacting roles. Monday and Tuesday she was seen in The Jewess and gave a powerful portrayal. Her Macbeth on Wednesday and the rest of the week was the crowning performance of her engagement, and little is left to say in the way of praise for this noteworthy effort. On Wednesday afternoon she gave a performance of Hedda Gabler to a packed house. Next week, Judith of Bethulia.

All next week Antonio Stolle will give a series of art talks at Lyric Hall.

OSCAR SIDNEY FRANK.

PROVIDENCE.

The event of the season occurred 8, when the Imperial Theatre took on a new lease of life and as the Shubert Theatre, by which name it will hereafter be known, opened as a first-class independent house. This in itself would be pleasing to Providence theatregoers, but with Mrs. Fiske and her superb co. in Leah Kleschna as the opening attraction we have cause to be everlastingly grateful. Providence has long waited the coming of Mrs. Fiske, who has not appeared here in many years, and she was greeted by a very large audience composed of the best people in the city who turned out in a snow storm. Mrs. Fiske's performance was admirable in every detail and she scored an artistic triumph. John Mason, Frederic de Belleville, George Arliss and the other members of the Manhattan co. gave finished performances and the play was effectively staged. The houses were very large at every performance and the first week of the Shubert Theatre will go on record as the most brilliant in many a season. William A. Tompson in The Bishop 15-17. Margaret Anglin in Zira 18-20.

The Confessions of a Wife was the Empire attraction 9-13, the opening being to a large house. A capable co., headed by Evelyn Faber, T. C. Hamilton, and Arthur De Vay, gave satisfaction. Specialties were given by George H. Sinclair, Grace Covert, and Joseph Falardo, a native of Providence. A Race for Life 15-20.

Mrs. Craigie, best known to the literary world as John Oliver Hobbs, whose play, The Bishop, is to be given at the Shubert 15-17, was tendered a reception by the Catholic Woman's Club in the Trocadero 10. Mrs. Craigie gave an exceedingly clever address, "The Science of Life."

Sousa and his band gave two concerts in Infantry Hall 12 before large houses. Herbert L. Clarke, Elizabeth Schiller, Jeanette Powers, and Lee Zimmerman were the soloists. This splendid organization was royally received.

On evening 6 the Imperial Theatre passed out of existence and Vaughan Glaser and his stock co. gave their farewell performance in the presence of a large house. Curtain calls were numerous and Mr. Glaser and Fay Courtenay received floral pieces. Mr. Glaser was called upon for a speech and said: "I believe that there are some who are sorry we are leaving your city, but it is unavoidable. We are but a very small part of a big movement and the establishment of an independent theatre here means much to you. I have had the pleasure and honor of playing with Mrs. Fiske, and it is an experience in which I take pride." The organization is to return to Cleveland to resume its work in that city, where it played almost continuously for seventy weeks before coming here.

Resident Manager Elwood F. Bostwick, of the Shubert, has had a new electrical sign bearing the name of the theatre placed on the front of the building. An old-fashioned snow storm struck in about 6 p.m. and he had a canopied vestibule erected from the curbing to the entrance of the theatre. The vestibule and foyer of the theatre were tastefully decorated with flags and bunting.

The presence of Manager S. Z. Poli, of New Haven, and his business-manager in this city 10 gave rise to a rumor that he was looking for a site to establish a vaudeville theatre here. Mr. Poli stated to newspaper men that he had nothing to say for publication. It is thought, however, that he inspected the property on Matherson Street recently acquired by the Allen Opera House Co.

HOWARD C. RIPLEY.

KANSAS CITY.

De Wolf Hopper in Happyland was the attraction at the Grand 7-13, where he scored a most emphatic hit. The house was sold out for the entire engagement early in the week and many were turned away, unable even to secure standing room. Although Mr. Hopper is always popular here the fact that the regular prices of $1 down prevailed for the engagement probably accounts largely for the big rush for seats. The Four Mortons 14-20.

Madame Calve and her concert co. held the stage at the Auditorium the evening of 8 and scored a distinct triumph before a large and appreciative audience. Calve disappointed Kansas City audiences twice previously when with the Gran co., but at the above mentioned appearance she seemed especially anxious to atone for her past omissions and responded to numerous encores most graciously.

Rosella Knott in When Knighthood Was in Flower was the Willis Wood attraction 8-13, playing to very satisfactory business. The play has been seen here twice before, but this year's production outshines its predecessors every way, being better acted and better mounted. Mildred Holland in The Lily and the Prince 15-17. Beauty and the Beast 18-20.

Hearts of Gold, which Maurice Freeman and co. presented at the Auditorium 7-13, proved a very attractive story of times just after the Civil War and was enthusiastically received by large audiences. The production was well staged and appropriately costumed. The Woman in the Case 14-20.

Why Girls Leave Home made its annual visit to the Gillis 7-13 and repeated its former successes by playing to big business. A co. of merit carried the exciting situations of the play in a thoroughly satisfactory manner and won much applause. J. Irving White and Clara Joel were seen in the principal roles. The play was well mounted. Custer's Last Fight 10-16.

In Kansas City, Kan., our sister city across the line, a new theatre was opened the evening of 8, and if the opening is any indication of what future business will be the success of the venture is certain, as several hundred were turned away. The People's Theatre is the name of the new playhouse, which will probably be devoted mostly to vaudeville. Maurice J. Cunningham, Leavenworth, is lessee of the house and Will J. Bannon resident manager. The theatre is centrally located and very attractively fitted up, and as it is the only place of amusement on the Kansas side should reap a rich harvest. The seating capacity is 1,000. A review of the opening performance will be found under the Vaudeville heading.

D. KEEDY CAMPBELL.

NEW ORLEANS.

Kyrie Bellew, after an absence of many years from this city, appeared at the Tulane Theatre in Raffles 7-13. Mr. Bellew continues to be popular with the theatregoing public here and his reception throughout the engagement was most cordial. The play drew well during the week. The Rollicking Girl 14-20.

The ambitious stock co. at the Grand Opera House put on The School for Scandal 7-13 and the patrons of the house were delightfully surprised by the splendid performance given. Laura Nelson Hall was the Lady Teazle and her charming personality added considerably to the success of her interpretation. Louis Morrison was all that could be asked for as Sir Peter. Frank Sylvester did the gay and festive spendthrift, Charles Surface, cleverly, and Julia Booth was a graceful and intelligent Maria. As Joseph Surface Mortimer Snow showed to decided advantage, and Cora Witherspoon as Lady Sneerwell and Frances Nordstrum as Mrs. Candour were seen at their best. Lester Lonergan, lately the leading man at the Lyric Theatre, will, beginning 14, for the remainder of the season play leads with Mr. Fourton's co. at the Grand Opera House. Mr. Lonergan will appear in a repertoire of high-class plays. Prince Karl 14-20.

The Baldwin-Melville Stock co. at the Lyric Theatre presented Nobody's Claim 7-13. Thais Magrane played the soubrette part of Madge delightfully and Lester Lonergan in the heroic role of Devereaux was effective. John T. Dwyer did the heavy work in his usual capable way. Thomas B. Findlay, Hugh Gibson, Emelie Melville, and Helen Ray were congenially cast. More to Be Pitied Than Scorned 14-20.

At the French Opera House Mr. Brulatour's grand opera troupe presented La Juive 7 (matinee), and Les Saltimbanques, a musical farce, was presented to a crowded house 7 (night). La Juive 9. Le Barbier de Seville 10. So far the attendance has been exceptionally good.

Rose Melville, presenting Sis Hopkins, held the boards at the Crescent Theatre 7-13. The Sign of the Cross 14-20.

George H. Adams' Humpty Dumpty co. closed its engagement at the Elysium Theatre 7 and was followed by the Derricks Brothers, who opened their engagement with the rural drama The Funkin Husher 8.

At the Greenwall Theatre the Morning Glories was the bill. The Bowery Burlesquers 14-20.

The Savage Grand Opera co. closed its engagement at the Tulane Theatre 6 by presenting Faust in a splendid manner.

J. MARSHALL QUINTERO.

LOUISVILLE.

Humpty Dumpty occupied the stage at Macauley's week commencing Jan. 8 and drew large business at advanced prices. Much interest attaches in the engagement of The Clansman, which comes Jan. 15 for a week.

Keller, the magician, proved a strong attraction at the Masonic week of 6-13. Under Southern Skies comes 15.

Funny Mr. Dooley, introducing Comedian Paul Quinn and a co. of forty, including Marie Richmond, drew large business at the Avenue week ending 13. Underlined at this house for opening 14 is After Midnight.

Ali, Bellman and Lottie Moore, as headliners at Hopkins', are receiving generous applause from their home people for excellent vaudeville comedy and musical work.

Ike Forst, a familiar character about Louisville theatres, died on the 4th. He was for a brief season on the road in a business capacity with the Harry Martell Show.

Complimentary mention is still appearing in the Louisville papers and those in the vicinity of this city of the Christmas issue of THE MIRROR.

A recent issue of the Louisville "Times" contained an excellent picture of young George H. Truman, treasurer at Hopkins. While young in years, he is a most efficient official.

A skating rink is to be opened at the old Armory 16. The house is a part of a circuit of places of the kind, and special professional attractions will be engaged from time to time.

Louisville Lodge of Elks No. 8 celebrated its twenty-second anniversary 9 at its palatial home with an entertainment and banquet, followed by a dance. Joseph T. Fanning, of Indianapolis, was one of the distinguished visitors, and delivered an address at the banquet. Robert W. Brown, at present the Grand Exalted Ruler of the National Order and a resident Louisvillian, was paid the high honor of being presented with an honorary life membership in No. 8.

Jan. 22 has been announced as the date for the concert which will be given at Macauley's by Rudie Harris, the young Louisville artist who received distinction as a pianist and composer during her sojourn of a number of years abroad. She will be assisted on the occasion by the Damrosch Orchestra.

CHARLES D. CLARKE.

PORTLAND, ORE.

The orchestra was overworked at the Marquam Grand 1-6. The musical attractions occupying the boards were When Johnny Comes Marching Home 1, The Yankee Consul 2 and 3, and the Russian Opera co. the rest of the week. The first did a rousing business, the Consul made money and made us acquainted with Harry Short, by far the funniest comedian we have seen here for some months. The opera co. gave us El Capitan, The Mikado, and The Bohemian Girl. The co., individually and collectively, scored for the all round thoroughness of the presentations. The College Widow opens at the Marquam Grand 8 and will be followed by Madame Modjeska 11.

The Late Mr. Tompkins was a somewhat suggestive title for a play to mark the demise of the Belasco Stock regime at the Belasco Theatre, but aside from the name it is pleasing to report that the comedy scored a decided hit with the increased attendance of the final week, 1-6. All the members of the co. made the most of their parts. The principal roles were in the hands of Lillian Lawrence and Fred Sumner as Mr. and Mrs. Grayson, and Will Walling as Bourbage. This house will be dark indefinitely.

The Baker Theatre presented the Dreamland Burlesquers 1-6 in two farcelets, entitled At the Circus and Through the Clouds. The performance of this co. is to be noted for its cleanliness. The attendance was good. Innocent Maids follow 7.

Up at the Empire Theatre we were furnished with two melodramas, entitled A Fight for Millions and When the Bell Tolls. Of these presentations it can only be said commendatory that Mollee Campion as Olga Drousky in When the Bell Tolls presented a characterization far above her surroundings in worth and merit. At Cripple Creek opens at this house for the week commencing 7.

With the exception of John Sainpolis and Lillian Lawrence, the members of the Belasco Stock co. will leave Portland for other engagements after the closing of the Belasco Theatre.

The new Elks' Temple will be dedicated Feb. 1. Governor George E. Chamberlain and other prominent citizens will take part in the ceremonies.

JOHN F. LOGAN.

SEATTLE.

The She-Gun, the opening attraction of Christmas week at the Grand Opera House, proved to be a big success from every standpoint and large audiences were greatly pleased with the attraction Dec. 24-27. John E. Henshaw scored a big hit in the leading part. The Yankee Consul was a pleasing and popular attraction 28-30 and drew large audiences. These two musical comedies are the best that have been seen here for a long time. One more performance of The Yankee Consul 31. Madame Modjeska 1, 2. Large and cultured audiences manifested great appreciation of her excellent performances of Macbeth and Mary Stuart. When Johnny Comes Marching Home drew large audiences 4-6 and proved somewhat of a delightful surprise as a musical attraction. W. T. Carlton, W. P. Carlton, and Bertha Darel all scored. Buster Brown 7-13. The College Widow 14-17. Calve 19.

The Innocent Maids Burlesque co. opened to a full house 24 and business continued large throughout the week. The attraction proved a popular one and every one seemed pleased. Dreamland Burlesquers opened 31 to a large audience, and business was good throughout the week. Deonzo and Elliott in their barrel jumping act were features of the olio. The Alcazar Beauties 7-13. Watson's Orientals 14-20.

A Jolly American Tramp, which has been here two or three times before, had a week of good business at the Third Avenue 24-30 and pleased the audiences. Charles A. Taylor's co. opened at the Third Avenue 31 and drew a large audience to see a good performance of Her Marriage Vow. Business was large throughout the week. A Fight for Millions 7-13. Richelieu 14-20.

RODNEY D. WHITE.

INDIANAPOLIS.

The Rose of the Alhambra, presented by Lillian Blauvelt and a strong co., delighted a large audience at English's 4. The production is handsomely staged. Those who missed The Little Gray Lady, that followed 5, 6, missed a treat, for it proved to be as charming a little comedy as has been seen here for some time. Each member of the cast fitted his or her part admirably, but especially noteworthy was the fine work of Julia Dean in the title-role. Eva Vincent as the landlady, Dorothy Donnelly as her daughter, Eugene Ormonde as Carlyle, and William Humphreys as the secret service man. Numerous curtain calls, a speech and two calls after the last curtain, the latter a most unusual thing with Indianapolis audiences, was the reception accorded Robert Edeson and a splendid co. in Strongheart 9, 10 on the opening night by a large audience. Eleanor Robson 11, 12. Rebekah 13. Lady Huntworth's Experiment (local) 17. The Prodigal Son 18. Primrose's Minstrels 19, 20. A Message from Mars 27.

Fast Life in New York opened to two large houses at the Park 4-6. Julian Rose in the leading part introduced specialties that brought down the house. In New York Town, a musical comedy with tuneful music, a good chorus, funny comedians and no plot to speak of, followed 8-10, pleasing good houses. McFadden's Flats 11-13. Sultan of Sulu 15-17.

John L. Griffiths, of this city, now United States Consul to Liverpool, lectured at Shortridge High School 5 on the subject "Hours in England" to a large audience.

Leopold Kramer, violinist, and Cecil Fanning, baritone, pleased a capacity house at the third concert given by the People's Concert Association at Shortridge High School 9. The fourth concert will be given Feb. 12, with Mary Howe, soprano, and Oliver Willard Pierce, pianist, of this city, as soloists.

Marie Hall, violinist, will give a concert at the same hall, under the direction of Mrs. A. J. Tron, Feb. 22.

PEARL KIRKWOOD.

JERSEY CITY.

Richard Conness came to the Academy of Music 8-13 to very good business in the new comedy-military drama, Lieutenant Dick, U. S. A., which has been on the road since October, under the management of Frank R. Henderson. The play is full of good situations, and Mr. Conness has a part that thoroughly fits him. The comedy is good, the situations original, and the finales strong. The author of the play, Harry McRae Webster, plays the comedy role, that of Sergeant Jones, and he is a capable comedian. Lottie Briscoe as Macita is a clever actress, and Helen Strickland as Mrs. Donelson is very good. Harry Driscoll is the heavy man. The piece is handsomely staged. Fiske O'Hara in Mr. Blarney from Ireland 15-20. Running for Office 22-27.

Lincoln Carter's new play, Bedford's Hope, drew well at the Bijou Theatre 8-13. It is a fine production, and the scenes are good. In the cast are such clever people as George Staley, Jack Webster, Mabel Bardine, Augusta True, and Margaret Shaw. Charles T. Aldrich in Secret Service 15-20. David Higgins in His Last Dollar 22-27.

Manager Frank R. Henderson has decided to close the tour of Lieutenant Dick here 13.

The electrical effects in Bedford's Hope were seriously handicapped by accidents to the public service for the first three performances.

Grace Forrett, of this city, has joined the Via Stock co., now playing the South and East.

Al. Holstein, of this city, who plays the part of Clarence with Al. H. Wilson's German Gypsy co., became a member of Jersey City Lodge of Elks 7. He was initiated in New York lodge for Jersey City lodge. Many professionals were present.

Scenic Artist Leon Mohn is painting the scenery for Winston Churchill's new play, The Title Mark, which will be produced in New York 29.

WALTER C. SMITH.

MINNEAPOLIS.

The opening of The Darling of the Gods, scheduled for 8 at the Auditorium, was delayed owing to the non-arrival of the scenery. Ticket holders were offered their money back, but not over six or seven took advantage of the offer, the majority preferring tickets for some other performance. The first performance was given 9 to a large and appreciative audience. The play made a distinct impression. Percy Haswell scored a personal hit as Yo-San. Others deserving mention were Robert T. Haines, Frederick A. Thompson, James W. Shaw. The co. throughout were capable. Such scenic pictures have seldom, if ever, been seen here.

Tim Murphy in A Texas Steer was a well patronized attraction at the Metropolitan first half week 7. Walker Whiteside 11. Haverly's Minstrels 14. The County Chairman 18.

A Son of Rest was the bill at the Bijou week 7, where it enjoyed fair business. It is not as good as last season, but still furnishes a good evening's entertainment. William Swor was very clever in the name part. Others were Louis Merkel, Wally Helstom, Mary Fiorina Linden. Arizona week 14.

The Ralph Stuart co. presented By Right of Sword as the opening bill at the Lyceum for the new season of stock to capacity audiences, which demonstrated their approval of play and co. in a most decisive manner. Ralph Stuart as Richard Hamilton gaudily won his audience and firmly established himself in their affections. Prince Otto week 14.

CHARLES M. LANE.

LOS ANGELES.

On Christmas Day George Ade's College Widow arrived at the Mason for a week's visit and for a solid week every one tried to see her, and those who were fortunate enough to obtain seats or standing room left after the performance with a pleased smile and a happy expression and a wish to know the "Widow" and her bunch of schoolmates.

Louis James opened a week's engagement at the Mason 1, playing his old standby, Ingomar, at the matinee and Richelieu in the evening, both of which performances were well attended.

Lost, Strayed or Stolen was the direct result of the eight packed houses Dec. 24-30, and it was no wonder, for this brilliant musical comedy was so well put on by the Burbank forces that it seemed like the real thing which you so often pay three times the price to see. Commencing on 31 Martin V. Merle's Biblical play, The Light Eternal, started its week's run, and perhaps more too, judging from the number turned away from the first four performances. The drama scored an instantaneous hit. On 3 and 5 Harry Mestayer will produce at matinee Ibsen's drama, The Lady from the Sea.

At the Grand Opera House 24-30 At the Old Cross Roads held the boards, with Estha Williams, James M. Brophy, and the original co. Yon Yonson put in an appearance 1 for a week and, as has been usual for many years, this old piece was an excellent drawing card. Hooligan's Troubles next week.

The attraction at Belasco's 25-30 was The Crisis, and My Friend from India 1-7.

DON W. CARLTON.

MILWAUKEE.

The Good for Naught, a play by Donald MacLaren, was produced for the first time on any stage at the Davidson Theatre 5 by the Grace George co. under the personal management of William A. Brady and the author. Mr. MacLaren, who is a Milwaukeean by the way, has striven with marked success in this his maiden effort at playwriting, to combine the elements of plausibility, sustained interest, and originality.

The County Chairman played a profitable engagement at the Davidson 7-10, the comedy being presented by a well chosen co. of players. The Thalia Theatre Yiddish co. will appear in a repertoire of Yiddish plays 12, 13.

Billy B. Van in The Errand Boy drew capacity houses at the Alhambra 7, and promises to do a big week's business. The performance was thoroughly enjoyable, and the clever star and his excellent co. were cordially applauded. A Son of Rest 14-20.

Joseph Santley in The Runaway Boy drew a large opening house at the Bijou 7. The specialties were good, especially the acrobatic act of Scott and Wilson. The Shadow Behind the Throne 14-20.

The German Stock co. gave a creditable performance of Der Talisman at the Pabst 10 before a large audience. Der Schwur der Treue will be the bill 14. Harry Conor in Mrs. Temple's Telegram will be at the Pabst 11-13.

William Mick has been appointed advertising agent at the Bijou.

CLAUDE L. N. NORRIE.

SALT LAKE CITY.

The Salt Lake Theatre has passed out of its three weeks of darkness in the midst of the season.

The Grand opened the week and the new year with Rowland and Clifford's co. in Dora Thorne, attracting good audiences. Cuba Nibio in the titular role created a very favorable impression. Maud Truax and Charles Canlkins were very good. E. M. Crane was reminiscent of our grand old man, C. W. Couldock, so well known here. The return of the popular actor-manager, Theodore Lorch, drew out a good audience 4, business growing to packed 5, 6. Supported by Rita Harian and a good co., the Southern melodrama Wife for Wife was presented to well pleased audiences. David Rivers and Cecil Fay were each well received. Dr. Jekyll and Mr. Hyde 7-10.

At the Lyric Frank B. Carr's Thoroughbreds drew good houses all the week, the co. giving the best of satisfaction.

There is a good advance sale for the Calve concert, which occurs 12 in the great Tabernacle.

Professor Tommaso Radcliffe, one of the best organists in the United States, died suddenly 5 at his home in this city, from exhaustion due to asthma, from which he had long suffered. Professor Radcliffe quite recently won the prize of $500 given by the "Tribune" of this city for his composition of music to the prize Utah anthem.

C. E. JOHNSON.

SPRINGFIELD, MASS.

Cashel Byron's Profession, with James J. Corbett as a full-fledged actor, was the unusual attraction at the Court Square 5, 6. Olga Nethersole, 8, 9, with rather unfavorable preliminary advertising, did not do a very large business with Madra and Carmen. The two Jeffersons in a good performance of The Rivals drew a small audience 10. Marie Cahill in Molly Moonshine 12. Boston Symphony Orchestra 16. Richard Carle in The Mayor of Tokio (return) 17. Raymond Hitchcock in The Galloper 19. William Gillette in Clarice 20. George M. Cohan 22, 24.

The New Gilmore had The Russian Slave 8-10, in which Raymond Gilbert was starred. The last of the week was devoted to divulging A Wife's Secret, in which Virginia Thornton, Mrs. Charles Crake, and Frederick Hurt were prominent in cast.

Manager Sylvester Z. Poli, though only here a little over a year, has already made himself a very popular manager. He has just added to his last season's benefactions by offering his theatre and artists for a Sunday night benefit for the widows of two firemen who were killed in a recent fire here and also for a week day benefit for the Springfield Hospital.

Miss Nethersole while here was the guest of Mrs. De Luka Corcoran, mother of Brewer Corcoran, dramatic editor of the "Republican."

EDWIN DWIGHT.

ST. PAUL.

At the Metropolitan Walker Whiteside and a good supporting co. opened 7 for four nights in We Are King and David Garrick's Love. In We Are King, which has a light line of comedy running through it, gives Mr. Whiteside a chance at comedy, and the dual role is handled very cleverly indeed. The costumes were very handsome, and the piece is properly staged. Tim Murphy in The Texas Steer.

At the Grand Arizona opened 7 for the week. This is the first production of this popular American drama in this city at popular prices, and is drawing capacity business. The co. is well balanced, and with the aid of a troop of cavalry from Fort Snelling, which is near this city, gives a very creditable performance. Among the cast, Rapley Holmes is a typical Western ranch owner, Canby. Clarence Heritage handles the character of Colonel Bonham very cleverly. Edwin Farrell as Lieutenant Denton deserves much credit for his splendid interpretation of the character. Special mention should be made of the acting of Charles E. Graham as Sergeant Kellar and of Corinne Childs as Lena Kellar. Ben Deane made the hit of all as Dr. Penlon. Eva Tanguay in The Sambo Girl.

HARRY O. WILLIAMS.

NEWARK.

To say that The Heir to the Hoorah was well received at the Newark Theatre 8-13 would be putting it mildly. Both play and players were greeted at each performance by the largest houses of the season. Week 15-20 Babes in Toyland. Week 22-27 Arnold Daly co. in You Never Can Tell and Candida.

W. H. Thompson has few equals as a character actor and his fine impersonation of the title-role of The Bishop, which came to the Empire 8 for the week, was well worth seeing. The audiences were small, but did not lack appreciation. Week 15-20 Henry E. Dixey in The Man on the Box.

Big Hearted Jim at the Columbia Theatre 8-13 has won the approval of large sized audiences. There were enough climaxes to keep the audience in a high state of excitement from the rise of the curtain to the last. The co., which pleased, is a good one and includes George Klint, Harry Preston Coffin, Mabel Moore, Agnes Hart, Jesse Stevens, Earle Stilling, and Louise Skillman. Week 15-20 Too Proud to Beg.

At Blaney's Theatre 8-13 Child Slaves of New York is drawing crowded houses. Week 15-20 David Higgins in His Last Dollar.

JOSEPH E. HARRISON.

BUFFALO.

The Prodigal Son attracted fair sized audiences to the Star 8-10 and gave entire satisfaction. Primrose's Minstrels did a good business 11-13 and, as usual, gave an excellent entertainment.

Peter F. Dailey and a good co. offered The Press Agent at the Lyceum week 8, and to say that the star, co. and opera scored a success would be putting it mildly.

Master Gabriel as Buster Brown did the banner business of the season at the Teck week 8, it being necessary to give extra matinees to accommodate the crowds.

Dolly Kempner presented The Gypsy Girl at the Academy week 8 and made an instantaneous hit. Kubelik delighted a packed house 6.

The Philomathic Dramatic Club presented The Lady of Lyons at the Lyceum 7 to a very large audience. Special mention must be made of the excellent work of Leon Selman as Claude Melnotte. A vote of thanks was extended to W. H. Thompson, who recently appeared here in The Bishop, for his kindness in directing the rehearsals while in this city.

P. T. O'CONNOR.

OMAHA.

Pauline Hall was the attraction at the Boyd 5, 6, the star taking the title-role in Dorcas and making an excellent impression. The Virginian 7-10 opened to a fine house. The cast is much the same as last year, which means that it is excellent. Beauty and the Beast 14-16. Andrew Mack 17, 18.

At the Krug Hearts of Gold 4-6 to only fair business. Co. an average one. George Sidney in Busy Izzy's Vacation, is playing to a series of fine audiences 7-10. Sidney, if anything, is more amusing than ever, and seems to improve his support each year. Montgomery Irving 11-13. On the Bridge at Midnight 14, 15. Why Girls Leave Home 16, 17. The Errand Boy 18-20.

At the popular Burwood bill for week of 7 is Barbara Fristchie. The success of the engagement depends largely on Eva Lang, who, of course, takes the main part. She is doing it to the evident satisfaction of all. The other members of the co. are doing fairly well. For week of 14, What Happened to Jones.

J. R. RINGWALT.

DENVER.

The offerings for New Year's week were particularly good at every theatre except the Tabor. Rose Cecilia Shay and her co. were booked for a week at the Tabor, but closed on Wednesday afternoon, owing to the prima donna's illness, her manager stated, though bad business was generally understood to be the real reason.

The Virginian duplicated its big success of last season at the Broadway. Frank Campeau gave his remarkably fine portrayal of Trampas, so well remembered. Dustin Farnum, the ideal Virginian, and Mary Bowers. Dustin Farnum, the ideal Virginian, and Mary Conwell were signally successful. Ben Hur 8-13. Woodland 15-20. Savage's English Grand Opera co. 22-27.

At the Tabor, Murray and Mack will present Around the Town 7-13. Quincy Adams Sawyer 14-20. Burlesque continues to please the masses at the Empire. Frank B. Carr's Thoroughbreds co. 7-13.

The old reliable Stetson's Uncle Tom co. is the Curtis attraction.

MARY ALKIRE BELL.

MONTREAL.

Wonderland opened at His Majesty's 8-13 to a large audience. The Gingerbread Man 15-20.

At the Academy Rufus Rastus opened big. Ernest Hogan is extremely clever in his line. The piece went with plenty of snap. Lovers and Lunatics 15-20.

Cherry Blossom Burlesquers are well up to the average of the burlesquers seen at the Royal and will do the usual business. The Merry Maidens 15-20.

At the Nouveautes an especially bright comedy by Bisson and Sylvane, called Disparee, is being given by the stock co. Prevost, who plays the lead, gives a most finished and easy performance, which might be studied to advantage by the large majority of English comedians.

Montrealers are eagerly looking forward to seeing Mrs. Fiske in Leah Kleschna at the Monument National 18-20. The question is whether all who wish to see her will be able to get into the theatre, as only four performances are to be given.

W. A. TREMAYNE.

CLEVELAND.

Maxine Elliott in Her Great Match was the attraction at the Euclid Avenue Opera House 8-13. The College Widow 15-20.

Cyril Scott in The Prince Chap drew a large and fashionable audience at the Colonial Theatre 8, when it opened for the week. Peter F. Dailey in The Press Agent 15-20.

That rollicking farce-comedy, Me, Him and I, held the boards at the Lyceum Theatre 8-13. An old Cleveland boy, Al. Weston, sang some good songs, which won him much applause. Allen Doone will take Joseph Murphy's place 15-20.

The Smart Set was the name of a play used by a lot of clever colored entertainers to display their talents at the Cleveland Theatre 8-13. Dangers of Working Girs 15-20.

WILLIAM CRASTON.

TORONTO.

The Princess was dark 8-10, but Torrey and Alexander, the revivalists, are all lit up. The former declared the other day that he had rather see his daughters in their grave than on the stage. He quoted Clement Scott's words to prove his assertion that actresses cannot be good women. Dr. Torrey is evidently ignorant rather than malevolent. Viola Allen 11-13.

Gehrue and Gerrard were at the Grand 8. Mayme is popular in Toronto, where she is considered one of the shapeliest and most agile dancers that ever broke a heart. The support is good.

Ottie Chew, the English violinist, gave a successful recital at Massey Hall 9.

At the Majestic 8 The Queen of the Convicts, the limit in sensational melodrama, is getting the money.

S. McK. BROWN.

TOLEDO.

At the Valentine Howe's moving pictures drew fair houses 6. Merely Mary Ann to large and appreciative house 9.

At the Lyceum the old familiar Eight Bells filled

the house 4-8. McFadden's Row of Flats introduced plenty of novelty 7-10, which pleased fair houses. At Burt's Sand Bottom 4-6 proved to be a lightweight and did not please. Lured from Home 7-10 is written in the usual Hal Reid vein and was presented by a good co. Fanny McIntyre's work as the adventuress was the best we have seen in this line.
C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Richard Mansfield in Don Carlos 1; fine production; pleased packed house. Mabel Paige in At Cozy Corners 3; very good co.; delighted large audiences matinee and night. Kyrie Bellew in Raffles 5; excellent co.; pleased packed house. The Tenderfoot 10. The Sign of the Cross 12. David Harum 13.——BIJOU (O. A. Neal, mgr.): The Denver Express 1-3 pleased very good business. Barlow and Wilson's Minstrels 5, 6; very poor and disappointing. The Millionaire Detective 11-13.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Across the Pacific 1-6; big business. Hilda Thomas in The Show Girl 8-13.——JEFFERSON (R. L. Douglass, mgr.): Harry Brown in David Harum 1; good business. Kyrie Bellew in Raffles 4 satisfied big business. Barlow's Minstrels 6, with matinee; fair business. Thomas Jefferson in Rip Van Winkle 8, with matinee. Little Johnny Jones 9, with matinee. Oscar L. Figman in The Tenderfoot 13, with matinee.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): The Beggar Prince Opera co. played The Mascot 3; pleased full house. The Glick Stock co. week 8-13 to small business. Plays: East Lynne, A Mountain Waif, A Fight for a Fortune, A Doctor's Crime, and Her Father's Sin.

SHEFFIELD.—MEYER'S OPERA HOUSE (Thomas P. Littlejohn, mgr.): Edsall Winthrope Comedy co. Dec. 25-30 in repertoire to good houses; satisfactory performances. The Beggar Prince 1 to large business; well pleased.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): West and Vokes in A Pair of Pinks 1 to packed houses. Mabel Paige in At Cozy Corners 2; good, to poor business. Kyrie Bellew in Raffles 6 enjoyed by large houses.

SELMA.—ACADEMY (Long and Rees, mgrs.): At Cozy Corners Dec. 25 delighted a small audience. Barlow's Minstrels 8; good business and excellent co. Tenderfoot 9. Little Johnny Jones 12. David Harum 15. School Girl 17. Robin Hood 20.

TUSCALOOSA.—ELKS' AUDITORIUM: Denver express (matinee and night) 6; fair business; pleased. Barlow's Minstrels 9 packed house; good attraction.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): The Beggar Prince 9; good co. and house. Robin Hood 16.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Fortune Teller 1 failed to please large audiences. Chaperons 2; good to fair business. Paul Gilmore 3; good performance to light business. Si Plunkard 5 to light business. Majestic Vaudeville co. 6 pleased fair business. Pair of Pinks 8. School Girl 9. The Clansman 10. English Grand Opera 11. Pretty Peggy 12. Arizona 16. Barlow's Minstrels 17. San Toy 19. Uncle Josh Spruceby 20. Pumpkin Husker 22. David Harum 25. Burlesque co. 26. Her Only Sin 29. Kyrie Bellew 30. Mrs. Wiggs 31.

PINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): Julia Gray in Her Only Sin 1 pleased two fair houses. The Fortune Teller 2; capable co.; good business. Britt-Nelson pictures 3 failed to appear. Paul Gilmore 4 in Captain Debonnaire; excellent cast and performance. Reno and Alvord Surprise co. 5; satisfactory, to small house. West and Vokes 6; good attraction to light business. Si Plunkard 8. The Woman in the Case 9. The School Girl 10. The Clansman 11.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): A Madcap Princess 1; two performances; excellent co.; good business. Paul Gilmore in Captain Debonnaire 2; fine production; business light; rain. The Fortune Teller 3; good co.; fair attendance. Si Plunkard 6 pleased fair house. The School Girl 8. The Clansman 9. Britt-Nelson pictures 11, 12. Pretty Peggy 13.

FORT SMITH.—GRAND (C. A. Lick, mgr.): Tolson Stock co. played to large houses 1-6 in Fighting for the Flag, Just Plain Folks, Utah, On the Coast of Maine, Nell Gwynne, and Falsely Accused. Lewis Morrison 8. Pretty Peggy 12. Arizona 15. Isle of Bong Bong 19. San Toy 20. Morey Stock co. 22-27. Down by the Sea 30. The Chaperons 31.

MARIANNA.—IMPERIAL (I. B. Katzenstein, mgr.): Otis Thayer in Sweet Clover Dec. 29; fair house; best performance of the season. J. S. Edmunds in In Vermont 19.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): College Widow 1, 2; house completely sold out. Alice Nielsen 4, 5; excellent performance; attendance large. The Yankee Consul 6; good production and business satisfactory. William H. Crane 8, 9.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Heart of a Geisha 1-7; very elaborate production; Oriental scenic effects and costumes appropriate, and house well filled nightly. The Hills of California 8-15.——CRESCENT (R. E. Callahan, mgr.): Landers Stevens and Georgie Cooper in A Millionaire Detective 1-7 thoroughly enjoyed by large audiences. Alone in the World 8-15.

SAN DIEGO.—1818 (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Raymond Teal Dec. 25 pleased good house. Yon Yonson 29; very good co. and business. Louis James 30 in Ingomar and Virginius; fine co.; large houses.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Richards and Pringle's Minstrels, matinee and night, 1 pleased good business; fair patronage. Rose Cecilia Shay in Paul Jones 9. Uncle Josh Spruceby 13. Charles B. Hanford 15. Murry and Mack 17. Quincy Adams Sawyer 22.

LA JUNTA.—THEATRE (Edward C. King, mgr.): George Samuels' Attractions 2, 3, in Hello, Bill, and Mr. Plaster of Paris; business poor. Ole Olson 5; well presented; business fair.——ITEM: One hundred and twenty-five went from her to Pueblo 4 to see Ben Hur; all returned pleased.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): On the Bridge at Midnight 2; good, to fair house. Uncle Josh Spruceby 3; fair performance and house. Quincy Adams Sawyer 10. The Fatal Scar 12. Charles B. Hanford 13.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Wolfe's Stock co. week 8.——AUDITORIUM (J. B. Boyer, mgr.): Stetson's U. T. C. 29.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Britt-Nelson pictures to fair business 5. Julia Marlowe and E. H. Sothern in Taming the Shrew to large and fashionable gathering 6. Sousa's Band to crowded house 8. Olga Nethersole finally put on Sapho minus scene 2 act 1 to banner business 10. Marie Cahill 11. Margaret Anglin 17. Richard Carle 20. Mrs. Leffingwell's Boots 24. Strongheart 25.——NEW HAVEN (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): How Baxter Butted In, with Sidney Toler, did notably good business 8-10. The Danities 11-13. A Wife's Secret 15-17.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The popular stock co. offered Du Barry week 8-13, playing to large and well pleased audiences daily.——WOOLSEY HALL: Symphony Concert 16.——ITEMS: At the first Dorschet Lodge Concert, down for 14 at Hyperion, Mr. King, of New York city, will be the soloist.——Frank D. Nelson and his clever wife, Esther Smith, put on successfully The Pirates of Penzance at Town Hall, West Haven, recently.
JANE MARLIN.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Vanderbilt Cup, with Elsie Janis as the star, made its initial bow 5, 6. The Jeffersons in The Rivals 11. Olga Nethersole 12, 13. Thalia co. 14. Richard Carle 19. Raymond Hitchcock 20. Quincy Adams Sawyer 22. R. S. Willard 29.——OPERA HOUSE (H. R. Jennings, mgr.): A Girl of the Streets 5, 6; introducing elaborate scenic equipment; and Lulu Mortimer in the principal role, attracted large, well pleased audiences. The Danites 8, 10 was presented by a capable co. Hallett Thompson played the star part of Sandy acceptably. How Baxter Butted In 12, 13. Charles Ross and Mabel Fenton head a vaudeville bill week of 15.——ITEM: Parsons, the Hartford, and Poli's all do a land office business Sunday evenings with moving pictures and illustrated songs.
A. DUMONT.

BRIDGEPORT.—SMITH'S (F. C. Smith, prop.; A. E. Culver, bus.-mgr.): In the Bishop's Carriage 4 was voted thoroughly charming, both play and Mabel Taliaferro receiving commendation. More money than any local attraction since Parsifal was netted by the Sothern-Marlowe players in Romeo and Juliet 5. The Choir Singer 6 drew out the melodrammers and kept them interested. The Britt-Nelson pictures pleased on their return date 8, 9. Marie Cahill had a very large houseful of applauders 10 to enjoy her Molly Moonshine. George Beban easily outshone the rest of the support. Olga Nethersole's Sapho attracted a characteristic audience 11.——The House of Mystery 12, 13. The Dunites, with Bianca West, of this city, as Billy Piper, 15-17. Richard Carle 18. A Wife's Secret 19, 20. Mrs. Leffingwell's Boots 22. How Hearts Are Broken 24, 25. Big Hearted Jim 26, 27.——ITEMS: The local university Club prepared a theatre supper for attendants at the Marlowe-Sothern production 5.——Miss Marlowe and Mr. Sothern were guests of Attorney Samuel C. Shaw during their visit here.
W. F. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Choir Singer 4; fair house and performance. Clara Turner Stock co. week 8-13; excellent reception. Repertoire: An Orphan's Prayer, Dixie, The Blue Grass Girl, No Mother to Shield Her, Raffles, the Burglar; Why Men Tempt Women, and The Hidden Hand. Quincy Adams Sawyer 15. Hartford Conservatory of Music 16. The Jeffersons in The Rivals 17. A Wife's Secret 18. Over Niagara Falls 20.——MAJESTIC (H. H. Jennings, mgr.): Girl of the Streets 4; very worthy presentation; fair house. A Russian Slave 11.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Bennett-Moulton co. closed 1-6 a week's business; packed every night; best of satisfaction. Lorette the Juggler 3. A Wife's Secret 8; good co. and house. American Citizen (local). A Russian Slave 13. Sherman's pictures 17. The Bishop 20.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Dot Karroll closed a week of fairly good business 6; co. and specialties on a par with business done. House dark week of 8. Clara Turner week of 15.——ITEM: Manager Jackson was called to New York 9 on account of the sudden death of his sister.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Florence Hamilton in The Senator's Wife 5 to a fair sized audience. Marie Cahill and her excellent co. in Molly Moonshine 9 attracted a large and well pleased audience. A Wife's Secret 10 to good business. Over Niagara Falls 13.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Clara Turner co. closed successful week 6 to best of satisfaction. Marie Cahill 8 pleased large audience. Little Lord Fauntleroy 9; fair business. Over Niagara Falls 11. Jeffersons in The Rivals 13. Dot Karrol co. 15-20.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheans, mgr.): Little Lord Fauntleroy 5; fair business. The Choir Singer 8; capable co.; deserving of larger audience. A Wife's Secret 9; good co.; pleased gallery. The Two Sisters 13.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Harvey-Gage co. 8-11, 13 drew good audiences; the specialties introduced were attractions. The Jeffersons, presenting The Rivals, had a most appreciative audience 12. Over Niagara Falls 19.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Bayliss, mgr.): Philadelphia Orchestra 11. Little Johnny Jones 15. Wine, Women and Song 16.——LYCEUM (Daniel Humphries, mgr.): At the World's Mercy 4-6; fair houses. A Woman's Power 8-10; fair business. No Mother to Guide Her 11-13. The Old Clothes Man 15-17. At Piney Ridge 18-20.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Mabel Paige in At Cozy Corners 2; very good business. Ina Lehr Stock co. in repertoire 2-10. Donnelly and Hatfield's Minstrels 5 to good business. The Tenderfoot 11. Sweet Clover 12. Little Johnny Jones 13.

GEORGIA.

AUGUSTA.—GRAND (William Schweigert, mgr.): The Murray Comedy co. 1-6 (except 5) to good business; well pleased. Plays: A Country Courtship, The Belle of Richmond, A Deserted Wife, Mansion of Aching Hearts, The Convict's Wife, Dora Thorne, Cinderella, The Man from Missouri. Kersands' Minstrels 5 pleased large audience. Rose Coghlan 8, presenting The Duke of Killicrankie; first-class performance to good house. Creston Clarke 9 in Monsieur Beaucaire; splendid production to large attendance. Robin Hood 11. John Griffith 15. Howard Kyle 16. Professor Napoleon (local) 19, 20.

MACON.—GRAND (E. M. Horine, mgr.): George Evans in The Runaways 1 pleased two good houses. Richard Mansfield in Beau Brummel 2; splendid, to crowded house. Kyrie Bellew in Raffles 3 delighted good house. Thomas Jefferson in Rip Van Winkle 4; good co.; pleased small house. The Sign of the Cross 11. Robin Hood 12. Rose Coghlan in The Duke of Killicrankie 13.

SAVANNAH.—THEATRE (W. B. Sceskind, mgr.): The Runaways 4; good business; satisfactory performance. Billy Kersands' Colored Minstrels 6; topheavy house; pleased. Rose Coghlan in The Duke of Killicrankie 9. Creston Clarke in Monsieur Beaucaire 11; excellent; good business.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Eller's Rip Van Winkle 3; very good performance; fair business (rain). Hooligan's Troubles 5 pleased fair audience. Donnelly and Hatfield's Minstrels 12.

ALBANY.—RAWLINS (A. C. and L. E. Gorastowsky, mgrs.): David Harum Dec. 29 delighted capacity. Robin Hood 4 pleased to S. R. O. Donnelly and Hatfield's Minstrels 11. Rose Coghlan 12. Little Johnny Jones 18.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): David Harum 3; splendid co. to good house. Cosmopolitan Stock co. 8-10. Robin Hood 15.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): At Cripple Creek 3; splendid, to S. R. O. Britt-Nelson pictures 5 pleased big house. Georgia Harper co. week 8. Girl from Sweden 18. Charles B. Hanford 30, 31.——EMPIRE and TIVOLI: Good business past week.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): A Ragged Hero 20. When Johnny Comes Marching Home 24. Fatal Wedding 29.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Britt-Nelson pictures 6, 7; good business. Kimpton Komedy co. week 7-13.

ILLINOIS.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Bushy, res. mgr.): The Sleeping Beauty and the Beast 3 pleased excellent business. Mildred Holland in The Lily and the Prince 4 delighted large audience. A Message from Mars 5; good business; capable co. Marching Through Georgia 6; two good houses; delighted. Howe's pictures 7 pleased good business. Myrkle-Harder co. 8-12 opened in The White Slave to crowded house. In Old Kentucky 13. Pauline Hall 14. Wallack's Theatre co. 15-17. The Virginian 20. Side Tracked 21. Roselle Knott 22. Black Patti 23.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Marching Through Georgia 5; excellent, to medium house. Robert Edeson in Strongheart 6; large attendance; one of best of season's plays. Uncle Josh Perkins 7; big crowd; co. fair. The Rose of the Alhambra 8 pleased packed house. The World 9; fair attendance; co. good. In Old Kentucky 10. Busy Izzy's Vacation 13. The Marriage of Kitty 14. Parsifal 15.——ITEM: Mr. Pendleton, husband of Lillian Blauvelt, the star of The Rose of the Alhambra, was seriously ill during the co.'s stay of Sunday and Monday here.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Little Duchess 1 pleased to capacity both matinee and night houses. Weil's Band 3; excellent to small audience. David Proctor in A Message from Mars 4; splendid co. and business. Buster Brown 5, 6; good co.; pleased capacity. Holden Brothers' co. in The World 7 to medium business. The Rollicking Girl 8. Shipp's Indoor Circus 9-13. The Forbidden Land 14. Fritz in Tammany Hall 15. The Marriage of Kitty 17. Elks' Minstrels 18, 19 (local). The Beauty Doctor 20.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; Charles Lamb, res. mgr.): Uncle Josh Perkins 1; good satisfacton to large house. Black Crook 5 pleased fair house; specialties good. Parsifal 6 delighted a large house. My Friend from Arkansas 7; fair business. In Old Kentucky 8. Little's World 11. Land of Nod 14. Clark's Stock co. 18-20. Marriage of Kitty 21. Howe's pictures 22. Heart of Tollers 25. Kerry Gow 28. The Four Mortons 27.

DECATUR.—POWERS' GRAND (J. F. Given, mgr.): The World 1, matinee and night, to crowded houses. The Little Duchess 2 pleased good house. A Message from Mars 3 to fair attendance. A Poor Relation 6, matinee and night, to good houses. The Land of Nod 8. Holy City 9. The Forbidden Land 10. In Old Kentucky 11. Parsifal 12. Shipp's Indoor Circus week 15.——BIJOU: Vaudeville; gave four performances to full houses; new people every week.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): The County Chairman Dec. 27; excellent to S. R. O. The Highflyers 29; fair co. and business. When Women Love 30; good co.; fair house. Hero of the Mine 1 pleased good house. Buster Brown 4 pleased capacity. Land of Nod 9 pleased fine business. Forbidden Land 12. The Holy City 13. Patricola, pianist, 17.

TAYLORVILLE.—ELKS' THEATRE (Jerry Hogan, mgr.): Myrkle-Harder co. Dec. 18-23. Plays: Slave Girl, The Deserter, Pike's Peak, Mansion of Aching Hearts, Evils of Paris, Wyoming Mail; good co.; business fair. Lyman Twins 25; good, to largest house of season. Friend from Arkansas 1 pleased fair house. Cousin Kate 2 failed to appear. Local 3. A Poor Relation 5. Faust 8. Stetson's U. T. C. 9.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Mildred Holland in The Lily and the Prince Dec. 28; satisfactory, to medium business. Uncle Josh Perkins 29 to fair business. Hearts of Gold 30 to medium business. Clark Stock co. 1-6. Hoity Toity 8 pleased good business. In Old Kentucky 9 pleased good business. My Friend from Arkansas 12. Nobody's Claim 16. Kerry Gow 25.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): A Poor Relation 2 pleased good business. Forbidden Land 6; two large houses; performance poor. The Little Duchess 7; best satisfaction to two packed houses. Richards' Juvenile Opera co. 12, 13 (St. Joseph's Hospital benefit). Marching Through Georgia 14. Jack Hoeffler Stock co. (return) 15-20. Black Patti 21. When Knighthood Was in Flower 28.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): The Holy City 5 pleased fair house. Under Southern Skies 6 to large house; best of satisfaction. A Poor Relation 8 to fair house; good play and co. The Toilers 11. Weed Comedy co. 15-17. A Pair of Country Kids 24. The Irish Pawnbrokers 25. Miss Bob White Opera co. 30. Howe's moving pictures 31

JOLIET.—THEATRE (Direction Chamberlin, Harrington and Co.; J. T. Henderson, mgr.): An Aristocratic Tramp Dec. 31; fair, to good house. Marching Through Georgia 1; two good houses. Tim Murphy in A Texas Steer 2; fine, to good house. Parsifal 3 pleased good house. Black Crook 6; fair business; pleased. Burglar's Sweetheart 7; fair, to good business.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Marching Through Georgia 3; poor house; excellent attraction. Beauty and the Beast 4 delighted good house. Hoity Toity 6 pleased fair house. The Rose of the Alhambra 9; excellent to good business. A Message from Mars 10. Mahara's Minstrels 12.——BIJOU: Vaudeville; Manager Pader; good business and attractions.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): Nobody's Claim 6; two fair performances to light business. Wesleyan Lecture Course 8. Bohumir Kryl Concert co. 9 to usual large audience. The Land of Nod 10. The Holy City 12. The Rose of the Alhambra, with Lillian Blauvelt, 13. Hearts and Home 15. The Marriage of Kitty 19.——CASTLE: Vaudeville to good business.

ROCK ISLAND.—ILLINOIS (direction Chamberlain, Kindt and Co.; R. H. Taylor, local mgr.): Howe's moving pictures 4 pleased good business. Pike's Peak 7 failed to please light business. The Marriage of Kitty 12. Buster Brown 13. Roselle Knott in When Knighthood Was in Flower 14. Pauline Hall Opera co. 16. Marching Through Georgia 17.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Marching Through Georgia 4; clever co.; light house. Under Southern Skies 6, matinee and night; good co.; fair business. Buster Brown 9. Howe's moving pictures 10. Pauline Hall Opera co. (Elks' benefit) 15. When Knighthood Was in Flower, with Roselle Knott, 18.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): A Burglar's Sweetheart Dec. 27; two performances; fair houses and co. A Poor Relation 1; light attendance. The Forbidden Land 7; fair house. Black Patti Troubadours; date changed. When Women Love 13. White's Faust 14. Man to Man 21. Harris-Parkinson co. in repertoire week 22-27.

STERLING.—ACADEMY (M. C. Ward, mgr.): Deagon Theatre co. Dec. 25-30 presented A Foxy Bachelor, The Silver Dagger, An Alabama Home, The Wizard of Wall Street, Among the Moonshiners, and East Lynne; performances and attendance fair. Beach and Bower's Minstrels 1; poor, to light business. Hoity Toity 2 pleased fair business.

WAUKEGAN.—SCHWARTZ (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): Land of Nod 5; excellent co.; good house. The Man of Mystery 7; fair co. and house. Billy Van in The Errand Boy 14. Parsifal 16. May Irwin in Mrs. Black Is Back 20. Haverly's Minstrels 28. Wilton Lackaye and Jane Oaker in Trilby Feb. 4.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Hoity Toity 1; two largest houses of the season. Josh Perkins 2; fair house. Tim Murphy in A Texas Steer 3 pleased fair house. The Black Crook 4; fair house. The Devil's Auction 6; good business. My Friend from Arkansas 10. Nobody's Claim 11. Lillian Blauvelt 12. The World 13. The Flints 15.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Beauty and the Beast 2 pleased S. R. O. Hoity Toity 5; good, to fair house. Buster Brown 8. Holden Brothers' co. in The World 10. Y. M. C. A. 12. Mahara's Minstrels 13. Guy Hickman Repertoire co. 15-27. Walker Whiteside Feb. 3.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): The World Dec. 26; light house; poor co. When Women Love 29 to full house; excellent co.; best of satisfaction. Slaves of the Mine 2; good business. In a Woman's Power 5; paper all up, but disbanded before reaching here. In Old Virginia 8. Hearth and Home 9.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): North Brothers' Comedians Dec. 25-30; satisfactory, to large business. Marching Through Georgia 2; fair, to good house. Mahara's Minstrels 6; fair house. The Marriage of Kitty 19. Rudolph and Adolph 20. The Beauty Doctor 24. Black Patti 27.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.: When Women Love Dec. 26; small business. Mahara's Minstrels 28; fair business and production. The County Chairman 29; excellent, to pleased audience. Buster Brown 2 pleased good house. Porter J. White's Faust 6; good, to excellent house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Mildred Holland Dec. 29 did big business to entire satisfaction. Hearts of Gold 30; attendance and performance satisfactory. Hoity Toity 5 delighted good business. Land of Nod pleased 8. R. O. Mahara's Minstrels 14.

FREEPORT.—GRAND (A. C. Knorr, mgr.): Hearth and Home Dec. 25; two packed houses. Cousin Kate 26; fair audience; well pleased. The Tenderfoot 28; good co. to full house. The Sambo Girl 29 pleased full house. Yale's Lovell's Auction 5 pleased S. R. O. Imperial Stock co. 6-15.

CANTON.—THEATRE (F. B. Powelson, mgr.): A Burglar's Sweetheart 4; fair co. and business. Under Southern Skies 5 pleased good house. The World 6; fair co.; light house. Buster Brown 10. Hearth and Home 13. Egypta (local) 15, 16, and (matinee) 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Maid and the Mummy 5; ordinary; fair business. San Toy 9; good; light business. Yorke and Adams 9 in Bankers and Brokers; excellent; good business. Eleanor Robson in Merely Mary Ann 12. Checkers 15. Prodigal Son 18.

DANVILLE.—GRAND (W. L. Kelley, mgr.): Buster Brown 1; fine business. Weil's Band 2; poor house; on account of business closed the season here. Nobody's Claim 4; fair. Otis Skinner 5; S. R. O. Rose of Alhambra 6 delighted fair house.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): Shipp's Indoor Circus 1-6 pleased good business. Black Patti 24. When Knighthood Was in Flower 25. Slaves of the Mine 27. Virginians 30. Miss Bob White Feb. 1.

MORGANFIELD.—THE GRAND (Lucien Drury, mgr.): Panning, temperance lecture, 7. The Little Duchess 13. The National Stock co. 22-27. Mary Emerson 30. In Ole Virginia Feb. 13. The Little Tycoon (local) 16.

PANA.—GRAND (J. F. Given, mgr.): Dodge and Bowman's moving pictures Dec. 25, 26; fair houses. High Flyers Burlesquers 30; topheavy house; pleased. Under Southern Skies 4.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Buster Brown Dec. 26 pleased a packed house. Great Nicoli 1. Holy City 6. Under Southern Skies 9.

PITTSFIELD.—K. P. OPERA HOUSE (W. J. Healey, mgr.): A Struggle for Gold Dec. 26; fair house and performance. The World 4. Lulu Tyler Gates co. 13. Bowman Vaudeville co. 16, 17.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Charles H. Yale's everlasting Devil's Auction 5; excellent co. to S. R. O. Imperial Stock co. 8-15.

MOLINE.—THEATRE (Chamberlain, Kindt and Co., mgrs.; F. W. Hurst, local mgr.): Sleeping Beauty and the Beast 6 drew a good house; fair performance. Woodland 7 delighted capacity.

MATTOON.—THEATRE (Charles Hogue, mgr.): Under Southern Skies 5 pleased good house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Jessie Mae Hall in The Street Singer 1 to two good houses. The Four Mortons in Breaking Into Society entertained good house 5. Rudolph and Adolph 6; small house. The Maid and the Mummy 10. Piff! Paff! Pouf! 19. Eight Bells 20. May Irwin 23. George Sidney 25.——AUDITORIUM (Harry G. Sommers, mgr.): Weil's Band Dec. 31 pleased two fair houses. David Proctor in A Message from Mars 1; two good houses; satisfied. The County Chairman 6 pleased two large houses. Lyman H. Howe's moving pictures 7. The Black Crook 9. Side Tracked 11.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Miss Bob White Dec. 31; good business. Mr. Dooley 1, 2; matinee and evening 1; pleased S. R. O. houses. Rudolph and Adolph 3 pleased big business. Four Mortons in Running for Office 4; co. good; business good. The County Chairman 5; excellent co.; played to packed house. David Harum 6 pleased two good houses. Sandy Bottom 7. Peggy from Paris 9. Under Southern Skies 10. Elks' Charity Minstrels (local) 11, 12.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Paul Quinn in The Funny Mr. Dooley 3 pleased topheavy audience. Behind the Mask 4; good melodrama and business. Howe's moving pictures 5; best pictures ever shown here. An Aristocratic Tramp 6; poor patronage. Black Crook 8; excellent, to fair house. Whitney Brothers' Quartette 9; capacity. Jule Walters in Side Tracked 10. Mary Emerson in Will o' the Wisp 16. Piff! Paff! Pouf! 17. Eight Bells 19. Allen Dune in Kerry Gow 22. Virginia Drew Trescott in When Knighthood Was in Flower 26.

VINCENNES.—McJIMSEY'S (Frank Green, mgr.): The Little Duchess 5; large and well pleased house. When Women Love 6; topheavy but satisfied house. The Lyman Twins drew well 8 and pleased. The Dora Woodruff co. opened 9 for five nights, presenting Land o' Cotton in a creditable manner. The plays for balance of engagement will be New Hampshire Folks, The Stowaway, The Waif of Blue Canyon, and Dr. Jekyll and Mr. Hyde.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Otis Skinner in His Grace de Grammont 6 pleased very good house. The Rollicking Girl 10. The Clansman 12. The Little Duchess 15. Mrs. Temple's Telegram 17.——PEOPLE'S (Pedley and Burch, mgrs.): When Women Love 7 pleased two very good houses. The Beauty Doctor 14. A Pair of Country Kids 20. Miss Bob White 21.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): Miss Bob White 6; good co.; large audience. Rudolph and Adolph 9; fair house; poor co. Peck's Bad Boy 12. Paris by Night 16. The Forbidden Land 19. Uncle Josh Perkins 23. The Marriage of Kitty 26. Beauty Doctor 29. The Men of Jimtown 30.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Jessie Mae Hall in The Street Singer 2; good, to fine house. Under Southern Skies 9. Jule Walter's Side Tracked, matinee and night, 12. Mary Emerson 17. Piff! Paff! Pouf! 18. Peck's Bad Boy 20. The Marriage of Kitty 22. George Sidney in Busy Izzy's Vacation 26.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): To Die at Dawn Dec. 29; good house and co. A Romance of Coon Hollow 2 failed to appear. Gorton's Minstrels 5 pleased good business. Human Hearts 11. Rudolph and Adolph 17. Majestic Stock co. 15-20.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.: Roney Boys' Concert Dec. 28 pleased capacity. Edward Waldman in Dr. Jekyll and Mr. Hyde 1. Parsifal 3. Rudolph and Adolph 18. Opie Read (lecture) 27. Cousin Kate 30.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Humpty Dumpty Dec. 26. Lewis moving picture co. 29, 30. Diamond King 9 canceled. Miss Bob White 10. Himmelein's Imperial Stock co. week 15. Under Southern Skies 25.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Black Crook, Jr., Dec. 29 pleased fair house. Edward Waldman in Dr. Jekyll and Mr. Hyde changed to 25. Side Tracked 12. Trinity Chimes 17 canceled.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): Jessie Mae Hall in The Street Singer Dec. 31 pleased good house. Weil's Band 1 satisfied a good house. Under Southern Skies 6 packed the house. Uncle Josh Perkins 13.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Rudolph and Adolph Dec. 29; satisfactory to fair business. The Train Robbers 6 failed to appear. Elsworth's Oberammergau 12. Under Southern Skies 17.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Dr. James Hedley (lecture) 1; very good, to a packed house. Along the Kennebec 3; good co. and house. Gorton's Minstrels 11. Dora Thorne 29.

MADISON.—GRAND (Graham and Scheff, mgrs.): Humpty Dumpty Dec. 30; fair to two good houses. Two Johns 6; good house; fair co. Miss Bob White 12. Weil's Band 18. Under Southern Skies 25. Isle of Spice Feb. 10.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): The Toilers 3; ordinary, to good house. Howe's pictures 9. Under Southern Skies 11. A Wayward Son 15. Human Hearts 16. Girls Will Be Girls 20. The Marriage of Kitty 24.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, mgr.): Lecture Dec. 28; large house. Along the Kennebec 30; good co. and house. Side Tracked 8; good co. and business; S. R. O. Gorton's Minstrels 12. Human Hearts 15. Humpty Dumpty 23.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): A Pair of Country Kids Dec. 29 to good house. Porter J. White in A Fool's Revenge 2; excellent attraction with fair attendance. Will o' the Wisp 5; excellent to good house.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): National Stock co. 4-8; good co. and business. Plays: Love and Honor, The Little Mother, and The Octoroon. Mary Emerson 8 pleased large house.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): Miss Bob White 1 pleased a good house. The County Chairman 2 delighted a full house. A Fool's Revenge 5; small audience; pleased.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, mgr.): The Holy City 1, matinee and evening; fine, to good business. Otis Skinner in His Grace de Grammont 3; fine, to capacity.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagnot, mgr.): Merchant of Venice 5; crowded house. The Two Orphans 6; fair, to good house. Nicoli and co. 10.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Miss Bob White 8 pleased a large and representative audience. Seaton's U. T. C. 12. National Stock co. 15-20. Under Southern Skies 26.

KENDALLVILLE.—BOYER OPERA HOUSE (A.

M. Boyer, prop. and mgr.): Rudolph and Adolph 4; fair house; well pleased. An Aristocratic Tramp 11. Sandy Bottom 17. Hon. G. A. Gearhart (lecture) 24.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Along the Kennebec 5; good co. and house. An Aristocratic Tramp 10. Peck's Bad Boy 25. East Lynne 31.

WASHINGTON. — SPINK'S OPERA HOUSE (Frank Green, mgr.): The Woman in the Case Dec. 30 pleased a large audience. Dora Woodruff Stock co. 1-3. When Women Love 5. Lyman Twins 9.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Black Crook Dec. 26; excellent, to fair house. Rudolph and Adolph 28 pleased. The High Flyers 2. David Harum 4. Will o' the Wisp 9.

BLUFFTON.—GRAND (F. S. Smith, mgr.): Miss Bob White Dec. 29 to capacity; pleased. National Stock co. 4-6. Mary Emerson 8. Taming a Husband 12.

ALBION.—OPERA HOUSE (G. O. Russell, Jr., mgr.): Side Tracked 9. Rudolph and Adolph 17. Texas Sweethearts 29.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Rudolph and Adolph 2 satisfied full house. Along the Kennebec 17. Peck's Bad Boy 29.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): The Holy City Dec. 27 pleased large house. Miss Bob White 3 pleased good house.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): The Two Johns 5; pleasing performance to S. R. O. The Rustlers (Lyman Twins) 10. Miss Bob White 13.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): A Bunch of Keys 1 pleased fair house. Century co. 8, 9. May Barker in Nancy Brown 12. Mrs. Craig 15. Chaperons 16. Fred Emerson Brooks 26. Hans and Nix 27.—ITEM: Hello, Bill, 2 and Majestic Opera co. 3 failed to appear.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Liberty Belles 5 to fair business; first-class. Pauline Hall Opera co. in Dorcas 11. The Telephone Girl co., featuring Eulalie Young and Edward Eagleton, 16. The Morphet-Stevenson Novelty co. as a number of the Ellsworth College Lecture Course 6 to good business; very ordinary attraction. FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): For Her Sake 1; good co.; fine business. Forbidden Land 4 pleased moderate house. The Two Orphans 5, 6; fair co.; satisfactory patronage. Mildred Holland in The Lily and the Prince 8. Babes in Toyland 9. Beauty and the Beast 11. Dr. Jekyll and Mr. Hyde 13. FRANK SIMONDS.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Robert Edeson in Strongheart 4 delighted big business. Woodland, with Harry Bulger, 10. Mildred Holland in The Lily and the Prince 11. George Sidney in Busy Izzy 12. Sleeping Beauty and the Beast 13. Andrew Mack 14, 15. Billy Van presents The Errand Boy 17. The Virginian 18.—GRAND (William Foster, mgr.): As Told in the Hills 4-6; not able to appear on 4; co. were snowbound; good co. and business. Custer's Last Fight 7-10 pleased packed house. Barney Gilmore in A Rocky Road to Dublin 11-13. Hearts of Gold 14-17. Why Girls Leave Home 18-20. On the Bridge at Midnight 21-24.—AUDITORIUM (William Foster, mgr.): Ben Hur 25-27.—MIRROR THEATRE (William R. Gourley, mgr.): In Dixey Land 7-13.—ITEM: Manager Gourley announces he will discontinue vaudeville and present Hugh Morrison's Stock co., of St. Louis, in repertoire.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Robert Edeson co. 5 in Strongheart gave the best of satisfaction to large and appreciative audience. Howe's moving pictures 6; two performances; pleased fair business. The Sleeping Beauty and the Beast 7; good performance; well filled house. Woodland 8 to capacity; best this season. Florinel Reuter Concert 9. Lillian Blauvelt 11. The Marriage of Kitty 12. Buster Brown (return) 14. When Knighthood Was in Flower 15. A Message from Mars 16. Pauline Hall Opera co. 17. The Virginian 19. Nobody's Claim 20. The Wizard of Oz 23. A Bunch of Keys 28.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): The Liberty Belles Dec. 25; good business and performance. The Royal Chef 26 drew good house. Babes in Toyland 30 filled the house to capacity; co. only fair. Rosalie Knott in When Knighthood Was in Flower 31, 1, to capacity houses. The Marriage of Kitty 4 pleased good business. Seward Stock co. 8-10. A Rocky Road to Dublin 11. The Virginians 12. Woodland 13. Why Women Sin 14. Ben Hur 16-18.—FAMILY: Vaudeville; big business all week.

DUBUQUE.—GRAND (William T. Roehl, mgr.): Liberty Belles 2 satisfied a good house. Yale's Devil's Auction 4; well attended and a good show. The Marriage of Kitty 6; excellent to light house. The Sleeping Beauty and the Beast 9. Andrew Mack 11. Dustin Farnum in The Virginian 12. Billy Van in The Errand Boy 16. The Great Lighthouse Robbery 18. Pauline Hall in Dorcas 20. The Wizard of Oz (No. 1 co.) 23. Piff! Paff! Pouf! 27. A Bunch of Keys 29.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Devil's Auction 2 pleased fair house. When Knighthood Was in Flower 3; fine co.; good house. Woodland 9. The Sleeping Beauty and the Beast 10. Why Women Sin 11. Pauline Hall 12. Andrew Mack 13. Message from Mars 15. The Virginian 16. Marching Through Georgia 18. Mayor of Tokio 19. The Hustler 20.—PEOPLE'S (Vic. Hugo, mgr.): Vaudeville; good bill and fine business.

MASON CITY.—WILSON (A. B. Beall, lessee and mgr.): Babes in Toyland 2 to capacity. The Marriage of Kitty 3 to light house; co. strong and audience pleased. Liberty Belles 6 to fair business. Pauline Hall in Dorcas 9 to good sized audience; pleased. Y. M. C. A. lecture 15. Frank R. Long co. 16-20. Bunch of Keys 23. Harry Beresford in A Woman Hater 25. Paul Jones Opera co. 26. Parsifal 27. Wizard of Oz 29.

KEOKUK.—GRAND (Chamberlin, Harrington and Co., mgrs.; F. F. Sturgis, res. mgr.): Under Southern Skies 2; fine house; pleased. Howe's pictures 3; fair business. A Message from Mars 6; good business. David Proctor scored. Babes in Toyland 10. Pollard's moving pictures 12, 13.—ITEM: Chamberlin, Harrington and Co. announce the closing of the Grand 15 for the season; unsatisfactory business is the reason assigned.

CLINTON.—THEATRE (C. E. Dixon, mgr.): A Texas Steer 4 pleased good business. Calve 5 delighted excellent business. The Sleeping Beauty and the Beast 8; fair, to good business. The Marriage of Kitty 9 pleased fair business. William Owen in Othello 11. Andrew Mack 12. Rosalie Knott 13. The Virginian 15. The Hustler 16. A Message from Mars 17. Pauline Hall in Dorcas 19. The Sho-Gun 23.

CHEROKEE.—GRAND (F. Brunson, mgr.): A Royal Slave 1 to excellent business; good co. Laura Frankenfield in Her Double Life 5, 6. W. Gillilan (Lecture Course) 12. Why Women Sin 16. An Aristocratic Tramp 27.—ITEM: Manager Brunson gave a box party 1 at the performance of A Royal Slave to Local Representative F. McWilliams and his force of five carrier boys of the Sioux City "Tribune."

ONAWA.—OPERA HOUSE (I. A. Blotsky, mgr.): The Columbia Opera co. in Erminie Dec. 20 packed the house, breaking all former records. My Wife's Family 10. On the Bridge at Midnight 13. Why Women Sin 23. An Aristocratic Tramp 29.—ITEM: Her Double Life, booked for 3, notified the manager that they could not appear and requested future date.

SPRINGFIELD.—GRAND (Lou Thoma, mgr.): Her Fatal Sin Dec. 25 to large and well pleased house. Forest City Band Concert (local) 29 pleased small audience. Under Southern Skies 3 to S. R. O. Buster Brown 17. Hatton Parnell's moving pictures 18, 19. Columbia Opera co. in Erminie 22. The Folks Up Willow Creek 24.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Bowley, mgr.): Cousin Kate Dec. 29; small house. Charles H. Yale's Devil's Auction 2; good sale. Flora De Voss 4-6 in A Wife's Sacrifice, The Black Flag, The Lightning Rod Agent, and The Struggle for Gold pleased good houses. Babes in Toyland 12. A Message from Mars 13.

GRINNELL.—COLONIAL (A. Lister, mgr.): Hickman-Bessey Stock co. week Dec. 25-30 in The Senator from Kentucky, The Lighthouse Robbery, When Reuben Comes to Town, Midnight in Chinatown, Katie Kearney, The American Girl, and Behind Prison Bars; good co. and performances.

FORT DODGE.—THEATRE: Jules Murray co. in The Marriage of Kitty 2; good business pleased. Rosalie Knott in When Knighthood Was in Flower 3; splendid to good business. Pauline Hall Opera co. 8; small audience. Dustin Farnum in The Virginian 12. Telephone Girl 13. Tim Murphy 18.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearingen, owners and mgrs.): The Telephone Girl 1; poor, to good business. Two Orphans 8 failed to appear. The Irish Pawnbrokers 10. Dr. Jekyll and Mr. Hyde 11. Columbia Opera co. 12. Buster Brown 18.

FAIRFIELD.—GRAND (Lou Thoma, mgr.): Under Southern Skies 3 pleased a large audience. Buster Brown 17. Hatton Parnell's moving pictures 11, 12. Columbia Opera co. in Erminie 22. The Folks Up Willow Creek 24. Forest City Band Concert 25 (local).

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Hearts of Gold 3; good, to fair house. An Aristocratic Tramp 6; small audience; pleased. A Trip to Egypt 7; crowded house and satisfactory performance.—GEM (Winchester and Smith, props.): Good audiences.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Mildred Holland 9 pleased fair business. Dr. Jekyll and Mr. Hyde 12. Henderson Stock co. 15-18. Marching Through Georgia 19. Nobody's Claim 27.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Powell's pictures 1; good; fair house. The Moonshiner's Daughter 3 did not appear on account of blizzard. The Telephone Girl 9. Carter the Magician 10.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Tenderfoot Dec. 21; good business; pleased. Liberty Belles 9. Father Vaughen (lecture) 11.—STYER'S OPERA HOUSE (George Higgens, mgr.): Rip Van Winkle 31; fair business.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): The Liberty Belles 8; fair house and performance. Romeo and Juliet (auspices of Elks) 12, direction of E. A. Owens. Royal Slave 19.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Gordon and Bennett's A Royal Slave 3; good, to light business. Her Double Life 6; good co.; fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Why Women Sin 9. Pauline Hall in Dorcas 11. Sherlock Holmes 20. National Stock co. 22-24. Wizard of Oz 26.

PERRY.—GRAND (R. M. Harvey, mgr.): Rosalie Knott Dec. 30; good business; best of the season. As Told in the Hills 3. Lecture Course 8. The Telephone Girl 10.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Howe's moving pictures Dec. 20; light house; pictures fine. Telephone Girl 23; good business.

WATERLOO.—BROWN'S (C. F. Brown, mgr.): The Liberty Belles Dec. 30 pleased fair house. The Girl from Chili 1 canceled. The Pauline Hall Opera co. in Dorcas 11, benefit of Elks.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Hickman-Bessey co. Dec. 28-30 canceled. Henderson Stock co. 4-6; good attraction and business. The Hustler 18 canceled.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Folks Up Willow Creek Dec. 28; good house; co. fair.

SPENCER.—GRAND (Ackley Hubbard, mgr.): Miss Wallace (local) 5. Governor Bob Taylor (Lecture Course) 10. Henderson Stock co. 15-17.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Cleveland Ladies' Orchestra Dec. 28; excellent co. to light business.

KANSAS.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Shadows of a Great City 3; co. good; business fair. The Isle of Bong Bong 6 pleased two good houses. Dora Thorne 7 proved enjoyable; attendance fair.—PEOPLE'S (John H. Dempsey, mgr.): Bill for week 7 includes the Oates Family, Ernie and Honegger, Rose Sisters, Claude Austin, Jake Georgen, and the kinodrome; business good; daily matinees.—ITEMS: Manager Cunningham's Kansas City, Kan., vaudeville house opened 8 to capacity. It will be devoted to vaudeville, with a weekly change of programme. William Bannon will be local manager and Charles Cunningham treasurer.—Dr. Tiffin Sinha, owner of the Crawford Theatre, has sold the same for $15,000 to I. B. Winsig, of this city.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Ole Olson Dec. 31; good co.; fair house. Jane Corcoran in Pretty Peggy 1; two fair houses. Mary Marble as Nancy Brown 3; co. fair to good house. Charles B. Hanford in Ingomar (matinee) and Taming of the Shrew (night) 5; splendid supporting co.; good business. Isle of Bong Bong 7; splendid co.; fine production and good house. Richards and Pringles' Minstrels 12. Harry Beresford in The Woman Hater 17. Lewis Morrison in Faust 18.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Harry Beresford in The Woman Hater 1; two capacity houses. Charles B. Hanford in Ingomar and The Merchant of Venice 4 pleased big business. Over Niagara Falls 6; fair co.; poor business.—TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Charlotte Burnette in The Honeymoon 3; fair co. and business.—BIJOU (Vaudeville; C. G. Olson, mgr.): S. R. O. business 1-6.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Rose Melville in Sis Hopkins Dec. 26; fine, to big house. Over Niagara Falls 30 to fair business. Hans and Nix 1 pleased good business. Pretty Peggy 3 pleased good house. Mary Marble in Nancy Brown 4; fine attraction and house. Harry Beresford 15. Paul Jones' Opera co. 18. Mildred Holland 22. Beauty and the Beast 25. The Honeymoon 30.

PARSONS.—ELKS' (C. B. Hotchkiss, mgr.): Bunch of Keys 2; good co. and business. Pretty Peggy 6; fine performance; thoroughly pleased fair house at advanced prices. Nancy Brown 10. Royal Slave 13. Isle of Bong Bong 16. Joseph De Grasse 19. The Chaperons 20.—PEOPLE'S (R. C. Davis, mgr.): Vaudeville; big business; three daily performances.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Harry Beresford in The Woman Hater 2 pleased good business. Hans and Nix 4; fair house and business. The Orphan's Prayer 5 pleased; poor business. The Royal Slave 8.—WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Pretty Peggy, with Jane Corcoran, 5; best of the season. A Human Slave 8.

OTTAWA.—BOHRBAUGH (S. R. Hubbard, mgr.): Babes in Toyland Dec. 21 pleased a fair audience. A Royal Slave 30 gave a pleasing performance to fair business. Jane Corcoran in Pretty Peggy 2 delighted a good audience; one of the best of the season. Harry Beresford in The Woman Hater 4 pleased a small audience. The Isle of Bong Bong 9.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Hans and Nix 6; fair performance and good business. Jane Corcoran in Pretty Peggy 8 gave A1 satisfaction to fair business. Lewis Morrison in Faust 13. Gordon and Bennett's A Royal Slave 15. Isle of Bong Bong 16. Charlotte Burnett in The Honeymoon 20.

WINFIELD.—THEATRE: William H. West's Minstrels Dec. 28 to good house. Honeymoon 1 pleased fair house. Charles B. Hanford in Othello 3; excellent to good house. Two Merry Tramps 6; fair to good house. Hans and Nix 9. Little Outcast 10. Orphan's Prayer 17. Sag Toy 23.

INDEPENDENCE.—BAND AUDITORIUM (M. F. Dougherty, mgr.): Over Niagara Falls 1 pleased large audience. Bunch of Keys 4; fair performance; good business. Kansas University Glee Club 6 missed train connections and did not appear. Majestic Stock co. 18-20. A Little Outcast 26. Dora Thorne 30.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): An Orphan's Prayer Dec. 25; good, to S. R. O. The Russian Boy 1; good co. and business. Ole Olson 2; good co.; fair business. The Honeymoon 4; excellent to fine house.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Hans and Nix Dec. 29; good house and co. A Royal Slave 1; fair house and co. Dora Thorne 6 pleased good house. Isle of Bong Bong 8; excellent to good house.

HOLTON.—HINNEN'S OPERA HOUSE (Fred W. Johnston, mgr.): Hot Time in Coon Town 2 pleased packed house.—ITEM: Fred W. Johnston is the new manager of the house and is very popular.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Noble Dramatic co. Dec. 24-30; fair. Dora Thorne 1; good. Century Stock co. 5-7; good. The Honeymoon 8; extra good. Over Niagara Falls 11. Richelieu 12. What Women Will Do 18.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): The Orphan's Prayer Dec. 29 pleased good house.

KENTUCKY.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (T. H. Ennis, lessee and mgr.): Shubert's moving picture week Dec. 25-31; continuous performance, including Britt-Nelson pictures; very good to poor houses. Countess Von Hatzfeldt in The Little Duchess, presented by Milton and Sargent Aborn.—UNION TABERNACLE (H. L. McPherson, mgr.): Lamont the Magician 3; good, to good house.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): The Woman in the Case 4; Margaret Bennett in lead; pleased good business. The Little Duchess 10. The Clansman 12. Sag Toy 13. Dora Thorne 15. Black Patti Troubadours 18. The King of Trumps 20. The Jewell-Kelley Stock co. 22-26. Holy City 27. Mary Emerson 31.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): Harris-Parkinson co. week ending 6 to fair business. Plays: Heart of the Blue Ridge, Faust, Monte Cristo, Rip Van Winkle, The Winning Hand, 'Way Down East, Northern Lights, Humpty Dumpty, and Slaves of the Orient. The Beauty Doctor 13. The Little Duchess 16. A Night in Bohemia (Elks) 18, 19.

HENDERSON.—PARK (L. D. Smith, mgr.): The Woman in the Case 3; excellent, to good business. Funny Mr. Dooley 6; good co.; fair business. Saul of Tarsus 9 canceled. Dora Thorne 10 canceled. Sag Toy 12. At Sunrise 13 canceled. Beauty Doctor 14. Little Duchess 17. Messenger Boy 18 canceled. Miss Bob White 20.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): San Toy 6; excellent, to a large audience. Campbell Stratton in The Sign of the Four 13.

SOMERSET.—THEATRE (T. M. Thatcher, mgr.): Howard-Dorset Stock co. 15-21. Vogt Stock co. Feb. 5-11.

FRANKFORT.—CAPITAL (D. J. McNamara, mgr.): The Maid and the Mummy 4 to packed house.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (W. B. Butler, mgr.): Hooligan's Troubles 1; poor co. and business. Punkin Huskers 3; good co. and business. Elks' Minstrels 4; best amateur minstrels ever put on here; S. R. O. Rose Melville 6 canceled. Her Only Sin 10. W. B. Patton 11. Morning Glories Burlesque co. 14. Adelaide Thurston 16. Albert Taylor 17, 18. Fortune Teller 19. Bowery Burlesque co. 21. Tolston Stock co. 24-27. Convict's Daughter 30.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Sophia Brandt in A Madcap Princess 2; good attraction and house. The Chaperons 3; fair, to good house. The Clansman 4; fair performance to capacity. The School Girl 5; good, to good house. Her Only Sin 7; fair, to good house. Josh Spruceby 8; poor, to poor house. Black Patti 9. Vokes and West 10. The Fortune Teller 12. Paul Gilmore 13. Punkin Huskers 14. Pretty Peggy 16. Kyrie Bellew 17. Humpty Dumpty 18.

MONROE.—SUGAR'S (Erlich Brothers and Coleman, lessees): Ward and Vokes 5 in A Pair of Pinks; good patronage; performance pleased. The Clansman 6, and matinee; performance good, to the largest audience ever here. Pretty Peggy 13. Convict's Daughter 22. David Harum 23. Barlow's Minstrels 24. Her Only Sin 26. Eternal City 27.

BATON ROUGE.—ELKS' (Erlich Brothers and Coleman, lessees; Gus Werner, mgr.): Herald Square Opera co. in Mascot 7; fair co.; good house. Hooligan's Troubles 8; good, to fair house. Paul Gilmore in Captain Debonnaire 10. Punkin Husker 11. Sis Hopkins 14. Humpty Dumpty 15. The Fortune Teller 17. Player Maid 18. Pretty Peggy 20.

OPELOUSAS.—SANDOZ OPERA HOUSE (Jonas Roos, mgr.): Thou Shalt Not Kill Dec. 31; fair co. to poor business. Hooligan's Troubles 2; good co. to poor business. Her Only Sin 12. W. B. Patton 13. Barlow's Minstrels 26. The Convict's Daughter 29. Tolston Stock co. 30, 31.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Uncle Josh Spruceby 2 to fair audience. Herald Square Opera co. 4 in The Mascot to large and appreciative audience; co. good. Alyce Kee Nan in Thou Shalt Not Kill 7; poor, to large business.

NEW IBERIA.—CITY HALL: Herald Square co. in A Trip to India and Mascot 1, 2; poor house; rain.—HIGH SCHOOL: John White's Lecture on Political Economy.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Uncle Josh Spruceby 4; topheavy house; D. B. Kennedy as Josh good; rest of co. poor. Her Only Sin 22. W. B. Patton 23.

FRANKLIN.—AUDITORIUM (T. S. Bodin, mgr.): Herald Square co. Dec. 31 to large crowd.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Francis Wilson 4 to capacity. Colonial Stock co. week 8, presenting Blow for Blow, The Octoroon, In Virginia, The Power of the Church, The Bells, A Celebrated Case, etc., to big business. Human Hearts 15. Florence Hamilton in The Senator's Wife 16. John Drew in De Lancy 17. Daniel Sully in The Matchmaker and Nat Wills in The Duke of Duluth are underlined.—CITY HALL (James E. Moore, mgr.): Bernhardt 29.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Colonial Stock co. closed week 6 to fair business and presented to pleased audiences Blow for Blow, The Bells, A Celebrated Case, Dr. Jekyll and Mr. Hyde, For Love of a Brother, What Happened to Brown, The Power of the Church, In Virginia, The Octoroon, and Queen of the Mines; good specialties. The Buffington Stock co. opened for week 8 to good house. John Drew in De Lancy 15. Fenberg Comedy co. 16-20. Little Lord Fauntleroy 22. Daniel Sully 27. Harcourt Comedy co. 29-Feb. 3.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Buffinton Stock co., booked for three days 1-3, played balance week and closed engagement 6; good business, presenting last half week Mysteries of New York, Forgiven, The Tie That Binds, Secret Service Dick, Ticket of Leave Man; co. and performances good. Human Hearts 9. Florence Hamilton 20. Colonial Stock co. 22-27. Daniel Sully 30.

LEWISTON.—EMPIRE (Cahn and Grant, props.): Francis Wilson in Cousin Billy 5 pleased good house. Human Hearts 6; fine house. Fenberg's Western Stock 8-13 opened week of repertoire to S. R. O. Florence Hamilton in Senator's Wife 15. John Drew in De Lancy 16. Nat Wills in Duke of Duluth 17. Little Lord Fauntleroy 20. Harcourt co. 22-27.

BATH.—COLUMBIA (Oliver Moses, mgr.): The Buffington Stock co., booked for 4-6, failed to appear. Human Hearts 10 pleased fair house. Little Lord Fauntleroy 26. Fenberg Stock co. Feb. 1-3.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): David Garrick 11. L'Avocat Patelin 17. Bowdoin Minstrels 19. Le Bandit Barbarino 27.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Human Hearts 13. Colonial Stock co. week 15-20. The Senator's Daughter 18.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): The Aubrey Stock co. 1-6 closed a week of fair business. Plays: A Midnight Marriage, When the World Sleeps, Alone in the World, The Deserted Wife, A Bride's Revenge, The House of Mystery and A Prisoner of War; good plays and scenery. Rajah of Bhong 8; very fair performance and business. A Jolly American Tramp 9 pleased two good houses. Parsifal 10 pleased satisfactory house. The Watermelon Trust 11; two performances; pleased good business. The World Beaters Burlesquers 12. Field's Minstrels 13. The Cook-Church Stock 15-20. Spangles 22. Robie's Knickerbocker Burlesquers 24. After Midnight 26. Kellar 27.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Labadie's Faust 6; fair performance; good business. Isle of Spice 13. In Gay New York 15. Who's Simpkins 17. Poor Relation 20. Kentucky Blossoms 22, 23. A Mother's Heart 27. May Hillman Stock (return) 29-31. Guy Brothers' Minstrels Feb. 3.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgr.; W. F. Mason, res. mgr.): Myrtle-Harder Stock co. closed a week's engagement 6 to good attendance; plays and co. gave excellent satisfaction. Shepard's pictures 7; good, to S. R. O. Daniel Sully in Our Pastor 9, matinee and night; excellent, to good business. St. Cecilia Choral Society in The Meeting Bird 10 (local); excellent, to S. R. O. Sousa's Band 11; fine concert to good attendance. Street Singer 13. Shepard's pictures 14. Flynn Stock co. 15-20 (except 16). Plays: Her Fatal Marriage, Hands Across the Sea, Searchlights of a Great City, The Galley Slave, Queen of the White Slaves, A Gambler's Daughter, Resurrection, Tracy, the Outlaw. Shepard's pictures 21. Bennett-Moulton Stock co. 22-27.—ITEMS: Pauline Harlee, of the Daniel Sully co., was the guest of Edwin Tobin 7-8.—Ethel Carpenter, a native of this city, is a member of Daniel Sully's co. and with Miss Harlee received some beautiful flowers from their friends during the performance 9.

NEW BEDFORD.—THEATRE (William R. Cross, mgr.): Flynn Stock co. 8-13; large audiences; thoroughly satisfied. Plays: Hands Across the Sea, Resurrection, A Gambler's Daughter, Galley Slave, Searchlights of a Great City, Queen of the White Slaves, Her Fatal Marriage, and Camille. Sousa's Band 11, matinee; large audiences.—SAVOY (Burton R. Buffington, mgr.): Buffington Stock co. will retire and reopen this house 15 with Pauline J. Frost. Burke and Ellis Postnighkinon will play leading parts. Others will be Nat Ledhegwell, John W. Barry (stage director), W. H. Barwald, Ed Redding, Bennett Aldrich, Florence Hartley, and Fleamans Hank.

MARLBORO.—THEATRE (Bert C. Riley, mgr.): The Jeffersons in The Rivals 5; excellent, to big business. The Sign of the Four 6. Martin Brothers Stock co. opened a week's engagement 8 to S. R. O., giving good performances to big houses all the week. Plays: The Duke's Daughter, At the Point of the Sword, Children of the Ritzas, Little Starlight, The Indian Maid, For His Sake, The Boy Detective, The Girl from 'Prince, Many specialties are introduced and a big evening's entertainment is given. Kennedy's Players week 15. May Fiske week 22.

WORCESTER.—THEATRE (James F. Rockwell, res. mgr.): Ezra Kendall in The Vinegar Buyer 5, 6, pleased good sized audiences. Richard Carle in The Mayor of Tokio 15. William Gillette in Clarice 16. The Charlatan 17. Raymond Hitchcock 18.—FRANKLIN SQUARE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. produced Zaza 1-6 to big business; the work of Florence Reed in the title-role was excellent. Dorothy Vernon of Haddon Hall 8-13; large audiences; pleased. A Gentleman of France 15-20.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Ezra Kendall in The Vinegar Buyer 4; good to fair house. The Chair Singer 5; fair co. and business. Joseph and William Jefferson in The Rivals 9; splendid to fair house.—EMPIRE (C. F. Murray, mgr.): Trans-Atlantic Burlesquers 4-6; excellent to fair house. Too Proud to Beg 8-10; satisfactory house and performances. Rents-Santley co. 11-13 opened to excellent house.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Huntly Stock co. 8-13 (except 11) opened with For Liberty and Love to good house; co. fair. Other plays: Knobs o' Tennessee, Rip Van Winkle, The New Dominion, Captain Swift, and The Black Flag; business continues good. Little Lord Fauntleroy 11. Rowe Comedy co. 15-20 (except 16). Nat M. Wills in The Duke of Duluth 16.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Cosgrove Stock co. closed to good business 6. Shepard's pictures 7; large houses. Louise Temple Swickard in The Street Singer 10, 11; fair business and performances. Little Lord Fauntleroy 12, 13. The Duke of Duluth 15. Daniel Sully in The Matchmaker 16.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Daniel Sully in Our Pastor 8 pleased large audience. Phelan Stock co. 9-13 did good business. Plays: By Right of Sword, A Stranger in a Strange Land, Sergeant James, Her Mad Marriage, and Wedded, but No Wife.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Phelan Stock co. 8 to fair business. Atlanta Club Musicale (local) 9. Thornton and Son, Brokers, 10 (local). Britt-Nelson pictures 11. Florence Hamilton in The Senator's Wife 12. Dan Sully 13. Maude Hillman co. 15-20.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): The Flynn Stock co. 1-6 did the week, as it was impossible to get the house in condition; four new exits added to the house. The Bennett-Moulton co. 8-20 opened in A Morganatic Marriage to large and pleased audience.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Louise Temple Swickard in The Street Singer 3 to fair business; co. ordinary. Florence Hamilton in The Senator's Wife 8 deserved better house. V. P. Randall 10. Shepard's pictures 14, matinee and night.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Shepard's moving pictures 8; good business. The Gingerbread Man 12; big advance sale. Mitchell All Star co. week 15-20. Plays include A Lion's Heart, The Vendetta, and A Family Mix-Up.

FITCHBURG.—CUMINGS' (Wallace and Henockburg, lessees; W. A. Wesley, mgr.): Jeffersons in The Rivals 6; excellent co.; large audience. James Kennedy Players 8-13 opened to good business. May Fiske Stock co. 15-20.

LOWELL.—ACADEMY (J. F. Murphy, mgr.): Wright Huntington Stock co. week of 8 in The Girl I Left Behind Me; large and pleased audiences.

MICHIGAN.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): To Die at Dawn 1; two packed houses; satisfied. The Volunteer Organist 7; good business and pleased. Primrose Minstrels pleased fair audience 7. 'Way Down East 9; large audience; excellent co. Symphony Orchestra (local) 10. Eight Bells 11. Piff! Paff! Pouf! 12. Black Crook 14. The Maid and the Mummy 17. Why Girls Leave Home 20. Sandy Bottom 22. Eleanor Robson 26. Human Hearts 27.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Volunteer Organist 5 to large and pleased house. Mrs. Temple's Telegram 8; excellent, to fair business. 'Way Down East 11. Black Crook 12. Eight Bells 13.—BIJOU (W. S. Butterfield, mgr.): An excellent bill week ending 6 drew large houses: Kalcratus, Orgerita Arnold, Brent Hayes, Eugene Fields Lynch, Cora Mitchell, and the chlestascope.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Lewis and Scott's Novelty co. 1; poor, to big matinee and fair night. Martin and Emery's Parsifal 10 did not fill date or cancelled. Brent (hypnotist) 11-13. The Maid and the Mummy 22. Dr. Emery (lecturer) 26. Dora Thorne, matinee and night, 27. The Fatal Wedding 30.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Fulton, mgr.): Jessie Mae Hall 3 pleased fair house. Chas. Hoffner 5; fair co.; good house. Eugene Dale 7; good house. Grieve's Minstrels 8; good performance and house. Human Hearts 12. Uncle Lecture 22. Fatal Wedding 23. Why Girls Leave Home 26.

FLINT.—STONE'S OPERA HOUSE (Albert C. Perez, mgr.): Dolly Kemper in The Gypsy Girl 3 pleased large house. 'Way Down East 5; large and pleased audience. Eight Bells 10; good business. Black Crook 12. Charley Grapewin in It's Up to You, John Henry, 16. Why Girls Leave Home 18. Maid and the Mummy 19.

GRAND RAPIDS.—MAJESTIC (O. Stair, mgr.): Jessie Mae Hall in The Street Singer 4-6 delighted fair business. The Devil's Auction 7-9 opened to large house. Peggy from Paris 11-13.—POWERS (H. G. Somers, mgr.): The Maid and the Mummy 12. Piff! Paff! Pouf! 14, 15.

SAGINAW.—ACADEMY (Joseph Fourstein, mgr.): Primrose Minstrels pleased two good houses 7; very good attraction. The Volunteer Organist 8, 9, opened to good house; good attraction. 'Way Down East 10. Eight Bells 12. Piff! Paff! Pouf! 13. Eleanor Robson 27.

KALAMAZOO.—ACADEMY (R. A. Bush, mgr. and mgr.): Mrs. Temple's Telegram 10. The Maid and the Mummy 12. Human Hearts 13. Newell's College Band 18. A Fatal Wedding 21. Eleanor Robson in Merely

15. Fatal Wedding 18. The Maid and the Mummy 20.

PORT HURON.—CITY OPERA HOUSE (L. P. Bennett, mgr.): North Brothers 1-3; splendid co. to large business. The Volunteer Organist 10. Piff! Paff! Pouf! 12. Why Girls Leave Home 13. North Brothers 15-20.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Volunteer Organist 6; good co. and business. Maid and the Mummy 20. The Man on the Box 25. The Forbidden Land 26. Sandy Bottom 27. Monna Vanna 30. The Fatal Wedding 31.

MENOMINEE.—OPERA HOUSE (H. N. Rounsefell, mgr.): Taming a Husband canceled. The White Stock co. 1-7; good co. to large houses. Walker Whiteside in We Are King 19.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): Crocker's educated horses 8-10. Clark's Vaudeville co. 19. The Maid and the Mummy 27.

CADILLAC.—THEATRE (C. E. Russell, mgr.): The Wizard of Oz 5 to packed house. The Maid and the Mummy 16.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Human Hearts 8; fair house and co. Wizard of Oz 12.

MANISTEE.—RAMSDELL (Robert R. Ramsdell, mgr.): The Wizard of Oz 4; good performance; big business. The Maid and the Mummy 15.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): The Wizard of Oz 8; excellent, to good house.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Human Hearts 6; excellent co.; two fair houses.

MINNESOTA.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, local mgr.): Hanvey and Hallo's Minstrels Dec. 30; fair performance and business. My Wife's Family 1, matinee and night; good business; well pleased. The Moonshiner's Daughter 4 failed to appear. Why Women Sin 8; good business; satisfied. Tennessee Jubilee Singers 9. Babes in Toyland 16. The Wizard of Oz 20. Rudolph and Adolph 25.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Frank E. Long Stock co. 1-6; excellent co.; good business. Plays: Honest Hearts, Lost and Won, The Serpent's Sting, Nature's Nobleman, The Sign of the Crucifix, Billy Bounce, and Beyond the Law. Andrew Mack 9. May Irwin 11. The County Chairman 12.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Harold Nelson co. 1-3 in Prince Otto, Richelieu, and Quo Vadis; crowded houses; excellent co. Band Concert (local) 12. Viking Chorus (local) 15. Human Hearts 17. Harold Nelson (return) 18. Hanvey and Hallo's Minstrels 26.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): My Wife's Family 3; good co.; fair business. Walker Whiteside in We Are King 4; satisfaction; fair business. Britt-Nelson pictures 12, 13. Tim Murphy in A Texas Steer 15.

ST. PETER.—OPERA HOUSE (Ladcke Brothers, mgrs.): Walker Whiteside in We Are King 5; excellent co.; good business. Temple Quartette 12. Tim Murphy 16. Century Stock co. 22.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.: The Black Crook 6; good attendance; pleased. The Moonshiner's Daughter 8; fair house. Haverly's Minstrels 11. Human Hearts 12.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET (Henry L. Mayer, mgr.): Florence Roberts in Ann Lamont 1; good co. and play to fair business. Little Johnny Jones 2 pleased large audience. Hilda Thomas in The Show Girl 3 satisfied medium house. Oscar Pigman and Ruth White in The Tenderfoot 5; fine performance; filled house. Savage's English Opera co. 8 in Tannhauser. Paul Gilmore 9. Black Patti 10. Barlow's Minstrels 11. The Fortune Teller 15. Kyrie Bellew in Raffles 16. Rose Melville 17.

NATCHEZ.—BAKER-GRAND (E. M. Clarke, mgr.): Little Johnny Jones 1; co. excellent; business capacity. Show Girl 2; co. good; business good. West and Vokes 4; co. fair; business fair. Black Patti 5; co. better than ever before; business excellent. Paul Gilmore 11. Rose Melville 15. Fortune Teller 17. Pretty Peggy 19. David Harum 22. Adelaide Thurston 23. Julia Gray 25. York and Adams 29. The Little Duchess 30. Florodora 31.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Donnelly and Hatfield's Minstrels 1; good, to good house. Black Patti 2; good house. Sweet Clover 3. Edwall Winthrope Stock co. 15-21. Florodora 22. Duke of Killicrankie 24. Creston Clarke 25. Robin Hood 26. John Griffith in Richard III 27.

COLUMBUS.—OPERA HOUSE (P. W. Maer, mgr.): Sweet Clover 3 delighted good house. The Player Maid 5 pleased good house. The Show Girl 6; S. R. O.; disappointed. Frank Dudley co. week of 8, with exception of 10. Shepard's moving pictures 10.

HAZLEHURST. — FALER'S OPERA HOUSE (Buntin and Wright, mgrs.): Donnelly and Hatfield's Minstrels Dec. 30; good co. and business. Herald Square Opera co. 11, 12.

CLARKSDALE.—THEATRE (F. G. Wingfield, mgr.): Florence Davis in The Player Maid 8; crowded house; excellent performance. Si Plunkard 11. Barlow's Minstrels 13.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Sweet Clover 6 pleased good house.

MISSOURI.

AURORA.—MINOR'S (Louis J. Minor, mgr.): Over Niagara Falls Dec. 26 pleased excellent business. A Thoroughbred Tramp 28; good co. and business. John L. Sullivan's Vaudeville co. 31 turned people away; some excellent features. McClellan's Repertoire co. 4-6, 8-11, 13 opened to capacity. Nancy Brown 7; best performance of season; terrific storm kept business down. The Banker's Child 12. Century Stock 14-21. Dora Thorne 22.——ITEM: Manager Minor severed his connection with this theatre with performance of Nancy Brown 7, selling the theatre to Frank H. Covalt, of Newport, Ky., who will succeed him.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Charles B. Hanford in The Merchant of Venice 2, supported by an excellent co.; large and fashionable audience. Shadows of a Great City 4, 5; good co.; pleased two large houses. Nancy Brown 6; good business; excellent co. Bunch of Keys 7; fair co.; good business. Pretty Peggy 9. Isle of Bong Bong 10. Lewis Morrison 11. Women in the Case 12. Harry Beresford 14. A Royal Slave 16.

BROOKFIELD.—DE GRAW OPERA HOUSE (Fred R. Dickerson, mgr.): Walker Whiteside Dec. 27; packed house. Chase-Lister co. 1-3; fair business. Banker's Child 4; fair patronage. All Sides of Life 11. Woodward Stock co. 15-20. Two Merry Tramps 26. Mahara's Minstrels 29.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): All Sides of Life 4 deserved better patronage. Dr. Jekyll and Mr. Hyde (Elwin Strong) 6 canceled on account of death in co. As Told in the Hills 16. Irish Pawnbrokers 18. A Poor Relation 23. J. P. Jolly (lecture) 25. Fred Emmerson Brooks Feb. 2.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): As Told in the Hills 13. Irish Pawnbrokers 17. Paul Jones Opera co. 20. A Poor Relation 22. The Chaperons 27; Myrtle-Harder co. week 29.

LOUISIANA.—PARKS THEATRE (Drury Parks, mgr.): Dodge-Bowman co. 5, 6; large house; delighted. Dodge-McKinney co. 8, 9. When Women Love 15. A Hot Time in Coontown 17. As Told in the Hills 20. The Kelly Fair 27.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Mary Marble in Nancy Brown 5; full house pleased. Shadows of a Great City 7; fair house; fair performance. Louis Morrison in Faust 10. The Isle of Bong Bong 11.

MEXICO.—GRAND (A. P. Waterman, mgr.): From Rags to Riches 6 pleased fair house. The Woman Hater 9. Dodge and Bowman Amusement co. 12. When Women Love 16. As Told in the Hills 18. Irish Pawnbrokers 19. Paul Jones Opera co. 22.

CARTHAGE.—GRAND (Archie Brigham, mgr.): John L. Sullivan 1, matinee and night; large business. Hans and Nix 3. An Orphan's Prayer 4 pleased fair houses. Mary Marble in Nancy Brown 8.

NEVADA.—MOORE'S (John A. Tyler, mgr.): The Winning Hand 1; fair performance and house. Hans and Nix 3; excellent to good house. The Isle of Bong Bong 12. Dora Thorne 18.

MACON.—BLEES (H. Logan, mgr.): The King of Tramps 4; good performance to poor houses. As Told in the Hills 9. Dodge-Bowman Vaudeville co. 15, 16. When Women Love 18. Hello, Bill, 23.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): The Irish Pawnbrokers 2 pleased fine house. The Banker's Child 10. Fulton Stock co. 15-20.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Prince of Pilsen Dec. 28 to capacity. Haverly's Minstrels 31 to S. R. O., after which the co. went in a body to Silver Bow Elks' Lodge Hall, where they were entertained; Brother George L. Martin, manager for Mr. Nankeville, occupied the chair. The She-Gun 4. A Ragged Hero 14, 15. Buster Brown 19, 20. College Widow 21, 22. Moonshiner's Daughter 23. Human Hearts 27. County Chairman 28.——GRAND (Dick P. Sutton, mgr.): Opening with matinee 1-6; Watson's Orientals, with Tommy Ryan and Marvin Hart. The American 8. Lulu Sutton co. week 7-13.

MANCHESTER.—OPERA HOUSE (R. W. Harrington, mgr.): Forbes Stock finished successful week 1-6. Louise Temple Swickard in The Street Singer 9 to fair house. Britt-Nelson pictures 11, 12. Little Lord Fauntleroy 16. The Duke of Duluth 20.——PARK (John Stiles, mgr.): The Child Slaves of New York 4-6; S. R. O.; attraction excellent. Transatlantic Burlesquers 8-10; business fair. Zoo Hoos to Beg 11-15. Boots-Bantley 15-17. Rumbler Slayer 18-22.

SHAWNEE.—OPERA HOUSE (D. L. Verhine, mgr.): Harry Beresford in The Woman Hater Dec. 27 pleased small house. Charlotte Burnett in The Honeymoon 27; good co.; fair business. Morey Stock co. 1-6. Plays: The Darkest Hour, Tennessee's Pardner, On Circus Day, Three of a Kind, The Power of the Cross, The Minister's Sweetheart, Only a Private, and Dora Thorne; pleased good houses.

HELENA.—THEATRE (George A. Miner, mgr.): Yankee Consul Dec. 25; good house and play. Sharpley Comedy co. week 31-6; packed houses. The She-Gun 10. Lulu Sutton co. 12-14. McEwin 17, 18. Moonshiner's Daughter 19. Buster Brown 23. College Widow 24. County Chairman 27. When Johnny Comes Marching Home 29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Human Hearts 4; light house. Florence Hamilton 13. Charles K. Harris Stock co. 15-20 (except 17). Little Lord Fauntleroy 17.

BERLIN.—NEW ALBERT (Grant Heth, mgr.): Opening attraction: Francis Wilson in Cousin Billy 6; excellent co. to packed house. Bennett-Moulton co. 15-20. Maude Hillman co. 22-27.

MISSOULA.—UNION OPERA HOUSE (C. A. Harbois, mgr.): The Prince of Pilsen Dec. 26; fine co.; packed house. Haverley's Mastodon Minstrels 27 delighted a large audience. Buster Brown 18.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Modjeska Dec. 26 to light business. The Prince of Pilsen 27; capacity; pleased. Haverly's Minstrels 30 to topheavy house; very good.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Haverly's Mastodon Minstrels 4; crowded house pleased.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Bennett-Moulton co. 8, 9; Princess of Patches and Shipwrecked; good business; pleased audiences.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Babes in Toyland Dec. 29 to crowded house. As Told in the Hills 30, 31; fair, to fair business. Isle of Bong Bong 1 pleased large audiences; matinee second largest in history of house. Quincy Adams Sawyer 2 pleased good house. What Women Will Do 3, 4 pleased good house. Uncle Si Haskins 5, 6; good co. and house. Charles B. Hanford in Ingomar 8 pleased good business. On the Bridge at Midnight 10. Woodland 13. Ben Hur 15-17. My Wife's Family 19, 20. Tim Murphy 22.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): The Aristocratic Tramp Dec. 25; good house and co. Babes in Toyland 27; satisfaction to largest house in years. Rip Van Winkle 9. Wedded and Parted 11. The Bells 13. The Irma Opera co. 15, 16. Trip to Egypt 17. Ivan Kirkhoff co. 18-20.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): An Aristocratic Tramp Dec. 30; fair performance to good house. Murray and Mack 5 pleased crowded house. On the Bridge at Midnight 6; fair, to good house. Charles B. Hanford 10. Her Double Life 13. My Wife's Family 23.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Aristocratic Tramp Dec. 30 pleased large audience. Irma Opera co. 1; good, to fair business. Quincy Adams Sawyer 5; fine performance to large business. Trip to Egypt 10. Laura Frankenfield 20. Wedded and Parted 24.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Irma Opera co. Dec. 25; good performance to record business. Aristocratic Tramp 26 pleased a big house. Lecture 2. Quincy Adams Sawyer 4 pleased good business. What, When, Where 5, 6 failed to appear. Trip to Egypt 10.

FREMONT.—LARSON (Breed and Phelps, mgrs.): A Human Slave Dec. 28; fair business. What Women Will Do 2; fair house. Murray and Mack 4 delighted packed house. Charles B. Hanford in Othello 9. Harry Beresford 10.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): On the Bridge 5; pleasing performance to good business. Peters Peerless Players 15-17. Her Double Life 20. My Wife's Family 23. Wedded and Parted 25.

M'COOK.—MENARD OPERA HOUSE (J. Menard, mgr.): Sanford Dodge in Julius Caesar Dec. 27 pleased large audience.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): An Aristocratic Tramp 3 pleased good house. Her Double Life 16.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, mgr.): Harcourt Comedy co. opened 8-13 in Reaping the Whirlwind to full house. Daniel Sully 17.——AUDITORIUM (F. W. Hartford, lessee and mgr.): Cosgrove Stock co. opened 8-13 in Her First False Step to large audience. Mrs. Flake in Leah Kleschna 15.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): The Adam Good co. 1-6 closed successful week to S. R. O.; one of the strongest cos. ever seen here. Human Hearts 16. Rentz-Santley Burlesquers 19, 20.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Daniel Sully in the Matchmaker 18.

NEVADA.

CARSON CITY.—OPERA HOUSE (John P. Meder, mgr.): Gus Sun's Minstrels 5 pleased good business. The Jolly Girls 10.

NEW JERSEY.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): The Danites was presented at the Lyric 4-6 to big business; cast exceptionally strong; scenic effects very realistic. The Eye Witness played to good business 7-11; co. pleased; Miss St. George Hussey scored as Bridget O'Brien. King of the Wild West 11-13. How Hearts Are Broken 14-17. THOMAS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The Ben Greet Players gave two performances 10, attracting large audiences; Macbeth and The Merchant of Venice were the plays produced. Little Johnny Jones 16. Arnold Daly 19. Al. G. Field's Minstrels 20.——STATE STREET (F. B. Shalters, mgr.): Klimt and Gazzolo's On the Bridge at Midnight attracted fair houses 4-6. The Mittenthal Brothers' nightmare, The House of Mystery, attracted large houses 8-10; the play goes to the extreme of sensationalism. At Piney Ridge 15, 16. In a Woman's Power 17. New York Stars 18, 20. ALBERT C. D. WILSON.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): When the World Sleeps 4; good, to large audience. Poor Relations 6; business and co. fair. International Stock co. 8-13; opening play, Between Love and Duty; excellent, to large audience. In Woman's Power 15. At Piney Ridge 17. No Mother to Guide Her 20. The Fays 22-27. Old Clothes Man 30.

PLAINFIELD.—NEW THEATRE (W. J. Counihan, mgr.): Too Proud to Beg 3 pleased crowded house. The Two Sisters 4; well received by large house. Florence Bindley in The Street Singer 5 scored heavily; capacity house. Running for Office 6 pleased enthusiastic S. R. O. houses. Little Johnny Jones 17. You Never Can Tell 20.

PLAINFIELD.—NEW THEATRE (W. J. Counihan, mgr.): Two Sisters 4 to good house. Florence Bindley in The Street Singer 5 to packed house. Running for Office 6 (return), matinee and evening, to S. R. O. Guy Brothers' Minstrels 10, matinee and evening, to good houses. Digby Bell in The Education of Mr. Pipp 11 to packed house.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Himmelein's Ideals 8-13 opened to capacity in The Sultan's Daughter; very satisfactory. Other plays: Out of the Fold, The Rose of Killarney, A Man of Mystery, Northern Lights, The Price of Honor, The Moonshiners; good. The Old Clothes Man 22. The Choir Singers 24.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Crown of Thorns 8-10; excellent business. No Mother to Guide Her 12; S. R. O. Queen of the White Slaves 15-17. On the Bridge at Midnight 18-20. The Old Clothes Man 22-24.

SALEM.—GRAND (William Alexander, mgr.): Hi Henry's Minstrels 5; two capacity houses; pleased. Holy City 8 pleased large house. Joshua Simpkins 13. In a Woman's Power 18. The Choir Singer 25.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Guy Brothers' Minstrels 9 to S. R. O.; good performance. Excelsior Vaudeville co. 17.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (Arthur M. Lowe, mgr.): Hans Hanson Dec. 26; excellent, to fair house. International Bioscope co. 2 delighted a good house. George Samuels co. 5, 6; good co. and house.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Stetson's U. T. C. 3; capacity. The Prodigal Son 6; large house; excellent performance. Kirk Brown 8, 9 and 11-14 in By Right of Sword, Lady of Lyons, The Christian, Sherlock Holmes in The Sign of the Four, Camille, Othello, Lost in London, and Shannon of the Sixth; capacity; business; capable co. Mrs. Wiggs 10; large house; pleased. Myrkle-Harder Stock co. 15-17 and 19, 20. The Lightning Conductor 18.——ST. JAMES HALL: Irish Ladies' Choir 10; capacity.——ITEMS: Members of the Kirk Brown co. serve tea on the stage every Tuesday afternoon to those in the audience.—William V. Mong has closed The Clay Baker co. and is reorganizing at Chambersburg, Pa. He will take the road shortly.—Max Rosenberg has assumed the management of Raymond Gilbert.—Martin G. Milligan has closed with the Cradoc-Neville Stock co.—Maude Gilfiney has joined Buster Brown.

J. MAXWELL BEERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): Herbert Kelcey and Effie Shannon in The Lightning Conductor 4; large and well pleased audience. In the Bishop's Carriage 6; large and fashionable audience; splendid cast. Frank Daniels in Sergeant Brue 8 delighted capacity. David Bennett (Mota), an Albany boy, did admirably in one of the leading roles. Shepard's moving pictures 13. William Gillette 16. Little Johnny Jones 19.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Martin's U. T. C. 4-6; satisfactory business. Nelson-Britt pictures (return) 8-10; owing to an accident to the machine house closed 9, 10. Kolb and Dill in I. O. U. 11-13. Happy Hooligan's Trip 15-17. Two Little Waifs 18-20.

G. W. HERRICK.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): Happy Hooligan's Trip Around the World was the attraction 8-10, and business was very good; the chorus was large and well drilled, and very handsomely costumed. Joe Welch in The Peddler pleased fine attendance 11-13. The Gypsy Girl 15-17. The Mummy and the Humming Bird 19, 20.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Christian, as presented by the stock co. week 8-13, was greeted by large houses; Ida Adair made a decided hit in her conception of the role of Glory Quayle, while the several members of the co. rendered efficient support. The Prodigal Daughter week 15-20.——LYCEUM (M. E. Wolff, mgr.): The Thalia Theatre co. in The Charlatan 12; fair. Frank Daniels 13; good. The County Chairman 16, 17. Robert Edeson 19, 20.

J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.). Mrs. Wiggs 5, 6; amused large audiences. Frank Daniels 11. Thalia Theatre co. 12. Irish Ladies' Choir 14. Viola Allen 19, 20.——BASTABLE (H. A. Hurtig, mgr.): Kolb and Dill in I. O. U. 4-6; hilarious performance to big business. Joe Welch pleased good sized houses in The Peddler 8-10. Happy Hooligan 11-13. The Mummy and the Humming Bird 15-17.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Ben of Broken Bow 2; big hit. Crown of Thorns 3; satisfactory. Robert B. Mantell in King Lear 4 delighted large audience. Lightning Conductor 5; fine, to good house. The Village Parson 6; good, to good house. Sergeant Brue 9. The Gingerbread Man 10.

GEORGE C. MOON.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Vogel's Minstrels Dec. 28 gave pleasing performance to good house. When London Sleeps 29; good, to light attendance. Mitchell's All Star Players opened engagement 1-6 with The Vendetta and A Lion's Heart, pleasing two capacity houses; best this season. Other plays: Rip Van Winkle, American Girl, On the Frontier, Dr. Jekyll and Mr. Hyde, and A Family Mix Up, every one of which was strongly enacted. Quincy Adams Sawyer 16. Kolb and Dill 18. How Hearts Are Broken 22.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Kirk Brown in By Right of Sword, Lady of Lyons, The Christian, Othello, Shannon of the Sixth, Alone in London, and Camille 1-6 (except 2) to crowded houses. Mr. Brown as Othello made an immense hit; his business for two weeks broke all records. Washburn's U. T. C. had S. R. O. 8. Millionaire Tramp 9; fair business. Dora Thorne 10. Mrs. Wiggs of the Cabbage Patch 11. The Mummy and the Humming Bird 13. Murray and Mackey 15-20.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Emma Bunting co. 1-6 closed with The Factory Girl's Wrongs, Midnight in Chinatown, Shadows of the Night to good attendance. Charles K. Champlin co. 8-13 opened in A Wife's Deception, followed by Way Out West, In the Heart of the Storm, The Sign of the Four, The Great Struggle of Life, and The Belle of Richmond first half to well filled houses; average co.; excellent specialties. Two Little Waifs 17. Little Johnny Jones 18.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Romeo and Juliet 6; fair performance and business. Oliver Twist 9 pleased light house. A Mysterious Woman 10; poor performance; light house. Parting of the Ways 16. The Office Boy 17. Manhattan Stock co. 22, 24, 25, 26, 27. The Press Agent 23. A Millionaire Tramp 29. The Mummy and the Humming Bird 30.

OGDENSBURG.—OPERA HOUSE (Charles S.

(Continued on page 24.)

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Mattie, Mrs. J. M. Andrews, Lana Atkins, Ines Adams, Alice Allison, Gertie Anderson, Adele Archer, Nelly Alvarez.

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Clement, Laura, Hattie Cormontelle, Lucy B. Conklin, Maude Carryl, Ada Collins, Mrs. M. E. Comstock, Edna Archer Crawford, Edna May Crawford, Marian Clark, Lucile C. Cowles, Estelle Clayton, Emma Calve, Olive Chavers, Blanche Craig, Margaret Conyer, Miss Carlotta, Mrs. A. Dow Currier.

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Evans, Olive, Sophie Eggert, Minnie Emmett, Mrs. Louis Eagan.

Fair, Thelma, Mrs. Paul Forbes, Caroline Franklin, Ethel Fuller, Julia Folland, Ruth Francis, Symintche Flintoft, Pansy Farmer, Willa Fuer, Minnie L. Ferguson, Mary Fairchild, Edwinna Forrester, Jule Foreman.

Gloy, Paula, Nettie H. Gentry, Gertrude Gheer, Edith Crolius Gordon, Pawhatan Gordon, Deana Gibson, Ethel Graw, Viola Gillette, Isabelle Gerardot, Maybell Gilman, Lizzie Goode, Alice Grote, Margarite Gray.

Heller, Jennie, Marion Holcomb, Anne T. Hage, Mae Helton, Miss C. Higgins, Grace Hadsell, Maude Harrison, Rene Harris, Grace Hall, Ada Hunt, Mrs. A. J. Hotchkiss, Helen Harrington, Mae A. Hunt, Clara B. Huntree, Gussie Hart, Elsa Hofmann, Kay L. Heffran, Mae Huntington, Florence Hughes, Lida Hall, Lillian Herndon.

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Lamb, Dorothy, Antoinette Le Brun, Maud de Ray, Isabell Pitt Lewes, Virginia Levick, Ida La Croix, Irma Lehman, Elizabeth Learn, Hazel Lowry, Lillian Longmore, Rowena Lamee, Irma La Pierre, Dorothy Lewis.

Madcan, Mae, Helen B. Mestayer, Ida Mulbe, Lea Middleton, Burleigh Murray, Ruth Macauley, Hazel Morton, Amy Meers, Eleanor Moretti, Belle Maxon, Marie Marie, Helen Mann, Lillian Magana, Israelta Morrison, Onca May, Josie L. Miller, Isabel Myers, Olive Madison, Clara Mentz, Marion Mills, Mrs. Francis Machinnon, Sally McNeel, Viola MacDonald, Sara MacDonald.

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Osborne, Louise, Florence Ockerman.

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Quinlan, Odie.

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Zell, Ada.

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Noble, Herman, Geo. Nelson, Frank W. Neill, Wm. Nash, Henry J. Norman.

Odell, Carl, Jefferson Osbourne, Eugene O'Brien.

Preston, Jno. A., Robt. S. Piggott, A. De L. Parr, Jas. Patterson, C. D. Pernchi, Geff Phillips, Eugene A. Phelps, W. J. Plimmer, Wm. F. Perkins, Geo. H. Paddison, G. Foster Platt.

Rodgers, G. Gregory, Clarence Roberson, Jack Russell, J. Chas. Roche, Louis J. Russell, Geo. H. Ricketts, Fred H. Roberts, Geo. H. Barnshide, Jno. W. Rankin, Sydney Rosenfield, Philip Robson, R. B. Rees, Sam'l E. Rork, Chas. R. Raymond, Chas. F. Riggs, Louis Reyola, H. B. Radcliffe.

Sheerer, Will, E. Wm. Setters, Sam S. Sidman, S. Hollis Stone, Jno. Stricier, C. E. Stephenson, E. D. Shaw, Seymour Stratton, G. Porter Smith, Chester A. Sackett, E. L. Seabrook, Scott Siggins, R. D. Stevens, E. Sabton, Geo. Totten Smith, J. D. Silver, H. M. Saylor, Wm. Schuster, Chas. Swickard.

Temple, Edgar, Calvan Tibbetts, Jno. C. Tremayne, Curtis Taylor, B. B. Tesserman, Rich'd Taber, Fielding Thacher, L. F. Tuckes.

Underwood, Al.

Van, Chas. A., Darrell Vinton.

Wells, Ray C., H. Guy Woodward, W. G. Williams, H. B. Warner, Chas. H. White, Kendal Weston, Bert Walter, P. Franklin Woodruff, B. F. Wolcott, Jas. P. Winter, Leo Wharton, Thos. Weadock, G. W. Wills, E. J. Wood, Glenwood J. White, Percy Winter, Edwin E. Woodhams, Fred Wyckoff, A. R. Wilber, C. F. Whitcer.

Yost, Harry, Jas. Young, Jr.

Zinell, Wm., Max Zeller.

REGISTERED MATTER.

Florence Leslie, Mrs. Jno. E. Wilson, Clara Paulet, Miss M. B. Moulton, Jas. Edlam, W. Rhodes, D. H. Hunt, Frank E. Rowan, Sidney McCardy, F. A. Demerest, Rich'd Castilla.

MATTERS OF FACT.

F. C. Cooper requests his friends to write him in care of his attorneys, Stephens and Barnhart, Danville, Ill.

Owing to the death recently of Jean Jacques his wife, Annie Louise Ames, wishes to dispose of

THE LONDON STAGE.

Three New Plays Noah's Ark—The Jury of Fate—The Harlequin King—More Promised.

(Special Correspondence of The Mirror.)

London, Jan. 6.

First of all, O Mirror! let me hasten to congratulate you on your splendid Christmas number, which has already caused quite a sensation in our journalistic and histrionic midst. The London editors of this crammed-with-good-things publication should bring the blush of honest pride to all members of the Fiske family and to all contributors concerned.

And for the week's movements. At the beginning of the week we were threatened with six new productions, but happily (that is, happily for us overworked play noticers) three of these have been postponed. Still, three important fixtures were left—namely, Noah's Ark, at the Waldorf; The Jury of Fate, at the Shaftesbury, and The Harlequin King, at the Imperial.

To take this trio of productions in proper order I have to tell you that Noah's Ark, a fairy or toy play produced by the Shuberts at their Waldorf, proved a great success. And well it deserved that fate, for it is one of the brightest and quaintest of all the many bright and quaint holiday plays now being presented to those boys and girls who delight to take their parents around the shows during the school and college vacation.

The story of Noah's Ark is told in a sort of dream and shows how a pair of youngsters and their juvenile friends dream that they are taken around on a real ark, peopled with real animals, and upset from time to time by real pirates. The book by Percy French and A. Stewert and the music by a clergyman who calls himself (on the playbill) Houston Collisson, alike afford excellent acting and singing opportunities, especially for the ever dainty and delightful Madge Lessing as the heroine and Harry Paulton as the Pirate King.

The Shuberts' second venture of the week—namely, The Jury of Fate, at the Shaftesbury, was not, I regret to say, so thoroughly successful as Noah's Ark. I am inclined to think, however, that with judicious cuts and alterations and repairs, which are even now well forward, the play will yet prove itself deserving of a pronounced success. The author is, as you know, Citizen C. M. S. McLellan (author of The Belle of New York and Leah Kleschna), and he has shown so much power and so much earnestness in this new work that it would be a thousand pities were it to fail. Not only is much of the writing and construction of exceeding strength, but the cast is perhaps the strongest now to be seen in England. Young H. B. Irving, whose appearance in this play has been looked forward to with such eagerness and enthusiasm, gives a grand impersonation of the fate-driven hero. This "hero" is by no means so heroic as he might, could, would and certainly should have been. After he has settled one wife and is about to end one life, but is by fate's jury accorded both another wife and life, the young scoundrel carries on terribly both as regards marital faithlessness and other forms of riotous living. So it is no wonder that all sorts and conditions of men (and women) shun him, that his plays and poems fail, and that finally he really dies neglected and forlorn beside a roadside crucifix.

Whenever young Irving's fine impersonation flagged or went wobbly it was undoubtedly the author's fault. There were times, indeed, when the author's intensity was so terribly intense that it approached perilously near unto burlesque. Various scenes, episodes and small characters can and should be dispensed with in order that McLellan should do justice to himself and to his oftentimes fine play.

Methinks, as methought in connection with the same brilliant playwright's Leah Kleschna, that he has made a mistake by placing his scene in France. The scene could and should have been English, and thus an apparently undue straining after Eugene Sue-like effects and emotions would have been avoided. When the aforesaid alterations have been done early next week I will return to this important production. In the meantime I may tell you that although to the critics The Jury of Fate seems to need strenuous revision, it was received with rapture on the first night by the big Anglo-American audience, who called and recalled H. B. Irving seven times at the fall of the curtain.

As regards the third of the week's productions—namely, The Harlequin King—I am glad to chronicle an assured success. This play, which is really a kind of mediæval melodrama, is well known to those at all acquainted with the German drama, for it has been played all over the Continent of Europe and has brought much fame to its author, Herr Lothar.

The English adaptation has been done and done nobly by Louis Napoleon Parker and Selwyn Brinton. The play provides Lewis Waller with a splendid part as a Harlequin who, having occasion to play a royal heir to a throne who sought to dishonor his (the Harlequin's) betrothed Columbina, takes that prince's place, owing to his striking resemblance to that long dissolute youth. Poor Harlequin and his Columbine (a part beautifully played by the beautiful Evelyn Willard) suffer from many alarums and excursions before they finally depart, hand-in-hand, into private life. The Harlequin King, splendidly cast all around and splendidly mounted, was warmly welcomed.

Next Monday George Edwardes will produce a holiday play, called Two Naughty Boys, at the Gaiety; also he is on the eve of producing a new Cinderella ball at the Empire, and Owen Hall and Ivan Caryll's new musical play, The Little Cherub, at the Prince of Wales. This last has at the moment of mailing just been postponed from to-night till next Saturday. Cyril Maude starts his season, under the Shuberts, at the Waldorf on Jan. 17.

The heavy slump which set in week before Christmas in the theatrical and variety business, thanks to the awful fog, both in the town and in the politics, gave place later on to quite a lively time. True, there was no new play, barring an old one, as friend Paddy would say. This old new drama, or recently dug out old morality play, called The Interlude of Youth, is apparently almost as old as Everyman, which it resembles in some measure. It is not so fine a piece of devotional dramatics, however. The hero, Youth to wit, like Everyman, at first resists the importunities of Charity and Faith, and goes in for additional roystering with sundry bad companions. They even fasten poor Charity to a whipping post and otherwise despitefully treat that personification of the greatest of all Christian virtues.

In due course, however, Youth repents and behaves as he should, and all ends in accordance with religious and moral precept and practice. The Interlude of Youth was played in fine reverent spirit by a group of earnest amateurs at three performances at Bloomsbury Hall. It gave great satisfaction to all beholders, barring a few of the latter-day snuffing class of critics. Certain of these "guyed" the old morality play, and suggested that it wanted a few comic songs dropped in. But there is nothing sacred to the modern journalistic sapper.

The newly renovated Empire, close to the Alhambra, has also had several changes, chiefly in its recent *revue*, called Rogues and Vagabonds, and in its fine ballet, The Bugle Call. In this the boy-bugler is impersonated by that incomparable dancer, Mlle. Genee, whose portrait recently appeared in THE MIRROR.

J. M. Barrie's delightful fantasy, Peter Pan, much revised and strengthened, was revived by Manager Charles Frohman at the Duke of York on Dec. 19, and gave even greater delight than hitherto, which is saying a good deal. The name part, originally enacted by Nina Boucicault, is now played—and beautifully played, too—by Cecilia (formerly "Cissie") Loftus, whom you American friends have kept so long from us. Cecilia (whose mother, Marie, is still going very strong as a leading "Principal Boy") was warmly welcomed. Many of the original cast are in the piece, including Gerald Du Maurier, again as the husband turned Pirate Chief; George Shelton, droller than ever, as a sub-pirate; Pauline Chase as a dancing youngster, Hilda Trevalyn as the Little Mother, and quaint little Ela Q. May as the reputed "author" of the piece. Enid Spencer-Brunton scores well as the real mother, Mrs. Darling, originally played by H. B. Irving's sweet wife, Dorothea Baird. In short, "Peter" Pans out nobly again, and threatens to produce another big bag of dollars for Mr. Frohman.

Speaking of Frohman, the great and "Trust"-ful Charles has, I learn, just arranged to produce in London, forthwith (if not earlier), Charles Klein's new play, The Lion and the Mouse, recently produced on your side. I learn also that C. K. is about to re-embark for England's shore, in order to superintend the Leonine and Mousine rehearsals.

Forbes-Robertson, who has had to close Scala after a very short season full of plucky attempts, is, I regret to say, very ill indeed. He hopes, however, to reappear in about a month.

The chief theatrical sensation of the recent week or so has been the sale of poor Sir Henry Irving's relics and curiosities as ordered by his will. Many of our nation are sorry that your nation secured Whistler's famous portrait of Irving as Philip of Spain (at nearly £5,000), but happily some of our collecting enthusiasts and especially certain dear friends of the late great actor secured certain treasures. The proceeds of the sale amounted to nearly £20,000.

Poor Sir Henry's will has been published, or, rather, part thereof. It does not surprise those who knew the generous and noble hearted actor well to learn that he left no money to speak of. The proceeds of the above sale will be divided between his two sons, H. B. and Lawrence, and Lady Irving.

Speaking of Irving, a recent *Free Lance* (edited by poor Clement Scott's widow) contains an article by H. Chance Newton (alias the undersigned) on "Sir Henry's Religion." It is primarily a dressing down for G. Bernard Shaw and other self-advertising persons who have attacked Irving since his lamented death. The article ends with that story (recently given in a MIRROR epistle by the said undersigned) of dear old Irving's imploring the canceling of a certain virulent attack upon him, written by a late great ecclesiastic magnate, whose collected essays were in process of publication. You will be glad to learn that that volume has just appeared, and that thanks to Irving's pleading just before he died, that bitter article, which would have done great injury to the memory of the late pillar of the English Church, is not included.

Martin Harvey has just engaged the late Sir Henry Irving's fine stage director, Harry J. Loveday, which is wise of Martin.

Beerbohm Tree has just received a tempting offer to tour in Germany. The Actors' Benevolent Fund annual dinner on Dec. 19 (with Edward Terry in the chair) drew £1,200 in donations. I regret to announce the death at the early age of twenty-four of the husband of dear old Dan Leno's daughter, Georgina (Mrs. Reginald Lubbock), also I have sorrowfully to record the death at the age of forty-three of my old friend and collaborator, George Le Brunn, one of the most melodious of modern song composers.

West End changes before Christmas were chiefly in the variety (or vaudeville) kind. For example, at the Alhambra Manager George Scott has just produced a most gay and gorgeous ballet-spectacle, entitled Parisiana. It is set to sparkling music by James M. Glover, who is both musical director of Drury Lane Theatre and a Councillor of that rapidly growing south coast holiday resort, Bexhill-on-Sea.

The principal part in Parisiana is acted and danced by Jane May, the artistic little French *mime*, who made such a great success in London a few years ago with the late Charles Lauri in that delightful dumb drama, L'Enfant Prodigue. The new ballet at the Alhambra is a tremendous success and it deserves it, for nothing finer of its kind has ever been seen even in this famous huge old-established variety theatre.

That other noble variety theatre, the Palace, has also had several new and successful changes, thanks to the ceaseless enterprises of Manager Alfred Butt. The chief successes, you will be glad to learn, have been made by an American—namely, Nora Bayes—whose bright and brainy singing and acting have already become widely popular, and by Able Mitchell and her band of Tennessee students. This turn (a £140 a week turn) caught on first pop, thanks to the sweet singing of Able and the singing, dancing and business of her students. During the last few days I have met folks (some of them shrewd critics and managers) who have been in to see Able and company at the Palace Theatre almost every night. Your nation, full as it is of fine vaudeville artists, has sent us nothing better in this line for years past.

Many have been surprised that Howard Paul, who died at Bournemouth, has left about £46,000. As you have probably heard already, £7,000 of this is to be devoted to American charities. Howard Paul will be remembered by many MIRROR readers not only as an occasional but always lively contributor thereto, but also as a comedian and entertainer.

Great Scott (not to mention Great Burns, Great Ossian, Great Macpherson or any other important Caledonian), what a week! Pantomimes here, pantomimes there! Pantos all over the shop! Fancy!—two dozen of these Christmas mixtures all in full blast at once, emitting all the year's music halls' songs, both of British and American brands, with the accent on the U. S. kind, and breaking out into all sorts of "gag" scenes, old and new, with the accent on the old. Imagine a mass of marches (Sousa and otherwise) performed by big bands to the evolutions of strong detachments of strapping damsels in tights and of such splendid curves as to make all baldheads blithe! Add to all this numerous ballets crowded with dainty dansenses and flashes of (more or less) merriment from cross-talkers, knockabouts and coon carolers, all crowing forth the same old (or comparatively new) "Rainbow," "Teasing," "Come Down from Dat Big Fig Tree," "I Wouldn't Leave My Little Wooden Hut for You" and "My Irish Molly." Then perhaps (I say, perhaps) you may picture to yourselves (O Mirrorites) what your Gawain has gone through by taking in two or three of these pantomimes per day during the week ending on New Year's Eve.

Don't jump! Don't be startled! I do not propose to inflict upon you details of all the two dozen suburban pantos. Apart from the fact that the five Forty Thieves shows, the six Cinderellas, several batches of Babes in the Woods, Little Red Riding Hoods are mostly made to one pattern, accounts of such necessarily ephemeral productions would have but little interest for American playgoers. It is, however, fitting that I should give some account of the great and gorgeous pantomime at Drury Lane, not only because of it always being the representative West End London show of its class, but also because it has been customary of late years for old Drury's manager, Arthur Collins, to send these pantos to your side.

The present Drury annual is entitled Cinderella, and this time it has taken four people to concoct it for stage use—namely, the aforesaid Collins (who always invents the scenes and effects), James M. Glover for the music, Jay Hickory Wood (who has for some years been the "Druriolanian" resident panto librettist), and Sir Francis Cowley Burnand, editor of *Punch*, if you please.

Now, the book of old Drury's Cinderella, although certainly showing somewhat more fancy and romance than has prevailed there for some years, is in effect not much better than hitherto in a humorous or literary sense. What improvement it shows over Druriolanian librettis of the past few years is chiefly due to the fact that the music-hall and other low comedians engaged have not been allowed to lug into it their songs about "Booze," "Lodgers" and other common objects of the music-hall seashore; nor to interpolate (as I have seen done all round the suburbs this week) solid chunks of mostly meaningless "gags" which they have been doing around the "halls" for years past.

Thus the Drury Lane Pantomime is in some sense what it might easily have been made each year—more direct and more dramatic, more of a return to the beautifully written fairy pantomimes such as were provided there for nearly forty years by the late E. L. Blanchard, most delightful of panto librettists, most chatty and interesting of theatrical chroniclers and most lovable of men. Manager Collins always had the most magnificent mis-en-scene and the best company to be obtained for money, but this year he has really beaten his own managerial record in each case. He has engaged that droll ex-Savoyard, Walter Passmore, to play the Dame (which would have been poor Leno's part), Johnnie Danvers (Leno's young uncle) as a comic bailiff, Arthur William (one of our finest all-around comedians) to play the baron, Polly Emery and Emily Spiller as the Ugly Sisters, Arthur Neilstone as a silent-shoed sentry, Queenie Leighton (one of the brainiest as well as the best figured of principal boys), Arthur Conquest as the Spirit of Midnight and a Wonderful Cat, Harry Randall (one of our most deservedly popular comic singers) as the Page, the great Anglo-French comedian and singer, Harry Fragson, as the Prince's Servant (now called Dandigny), and Miss May de Sousa, one of America's sweetest and most successful representatives (thank you, Miss), as Cinderella. Not only do all these make great success but the remainder of the cast is complete in every sense.

In addition to all the above pantomimes we—slaves of the impiement which is mightier than the sword—have also had to attend three important first nights of another sort—namely, the opening of two new theatres, the Aldwych, in the Strand, and the Prince's, down at Poplar—and the first London performance of Beside the Bonnie Brier Bush. The last named piece has been based, ye ken, by Augustus Thomas and Jane MacArthur upon certain Kailyard stories by Ian Maclaren, alias the Rev. John Watson (the lately retired Presbyterian minister of a certain large and wealthy church just outside Liverpool). Considering the difficulty of making a complete play out of scraps of stories which, although delightfully written, are in themselves scrappy, the American adaptors have done their adapting well.

Beside the, etc., however, affords fine scope for acting, and as such it was warmly welcomed at the St. James on Dec. 27. William Mollison as Lachlan Campbell gives a magnificently moving impersonation of that sometimes stern old pietist. It is a memorable piece of acting. Henry Ainley as Lord Hay, Charles Groves as Dr. Maclure, Frank Cooper as the Free Kirk minister, Carmichael; Sydney Brough as Tammas, Lettice Fairfax as Kate Carnegie and Lilian Braithwaite as Flora Campbell, all render splendid service. One of the biggest acting hits is made by a newcomer, Alec Thompson—to-wit, as Posty. This is a fine bit of humorous characterization, so much so that I feel that Thompson has come to stay.

The other important "first night" was the opening of the new Aldwych Theatre, to be run by Charles Frohman and Seymour Hicks. This is one of the most beautiful of all our new and beautiful playhouses. No new play was chosen for the opening, but a much-revised and extensively improved version of Bluebell in Fairyland. The heroine was again played by the ever-charming Bluebellaline Terriss, as I may call her, and Seymour Hicks played his former character of the sometime Coster lad. The cast is very powerful and the mounting most gorgeous. The Aldwych is in for great financial success.

I have to notify you that Bernard Shaw has written another article in that Viennese paper in which he made his contemptible attack on Sir Henry Irving. This time G. B. S., writing of the grace and magnetism of Ellen Terry, finds means to lug in another gird of the above named great actor and even greater man! Poor G. B. S.!

Sir Charles Wyndham, Marion Terry, and Mary Moore and company last Monday resumed the run of Hubert Henry Davies' successful play, Captain Dieu on Leave. The Captain had to leave the New Theatre, which has just been again taken over by Julia Neilson and Fred. Terry.

GAWAIN.

A VAUDEVILLE TEA.

The Woman's Republican Association gave a "vaudeville tea" at the Hotel Regent the afternoon of New Year's Day. Mrs. Clarence Burns gave a brief speech explaining the work of the association. His Unbiased Opinion, a one-act play by Grace Livingston Furniss, was produced with the following cast:

Mrs. Gatherum-Jones ..... Daisy C. Wood
Miss Chester Dabney ..... Evangeline M. Lent
Mr. Chillingsby Blight ..... C. Woodruff Rogers

The play is clever but was somewhat marred by the amateurishness of the players. The stage management was by Stanley Dark. The vaudeville bill was furnished by Alexander Howell, Mr. and Mrs. Edmund Severn, Emilie Batio, Anthony Euwer, Mrs. Susan Douglas Edson, Stanley Dark, and Edmund Severn. At the conclusion of the entertainment tea was served in the adjoining rooms by the members.

The Woman's Press Club celebrated President's Day in the East Room of the Waldorf-Astoria on Dec. 30. Short addresses were made by Mrs. Philip Carpenter, President of the State Federation; Mrs. Wilbur, President of Sorosis, and Mrs. Hanaford, President of the Press Club. Mrs. Wilbur was very witty in her remarks concerning the numerous beauty preparations for the preservation of youth she had recently received, saying she did not require them as she had no youth, and offered them to any woman present. She said she approved of jokes and cheerfulness. She liked the good man, but she liked the cheerful man better. Mrs. Warren Higley read a paper on Forestry. William R. Philp sang a group of songs in a voice of marvelous beauty. Each number was given a clever interpretation. A boy violinist, Clarence De Vaux-Royer, astonished the large audience by his marvelous playing of several difficult violin selections. The club will entertain with a breakfast at the Hotel Astor on St. Valentine's Day.

NEW THEATRES AND IMPROVEMENTS.

A new theatre is to be erected in New Orleans by the Equitable Real Estate Company to take the place of the Grand Opera House. The site and the building will cost about a quarter of a million and the seating capacity will be in the neighborhood of 1,800. Charles Fourton will be the manager.

Nixon and Zimmerman will build a new theatre in Washington, Pa., at an approximate cost of $100,000. The house will be the finest in western Pennsylvania outside of Pittsburgh and will open next Autumn.

J. Bert Denny contemplates erecting a new opera house in Bensburg, Pa. He has already purchased a site on High Street for $8,800.

Several business men of Granite City, opposite St. Louis, are organizing a stock company to erect a theatre and office building in that town. H. P. Hill, manager of the Broadway Theatre, East St. Louis, is interested in the plan.

The grand opening of the new Taylor Opera House in Taylor, Texas, is to occur on Monday and Tuesday, Jan. 22 and 23. The performances given by the Beggar Prince Opera company are to be Fra Diavalo and Beggar Prince. F. E. Carradine is the lessee and manager of this new playhouse.

Sam Marks, of the Jeffers Theatre, Saginaw, has entered into an arrangement with the owners of the Hurley Building in Bay City, Mich., whereby this structure will be remodeled into a theatre, with a seating capacity of about 1,200. The house is to accommodate the Independent companies and high-class vaudeville attractions.

The Savoy Theatre, a new theatre in Fall River under the management of Al. Haynes and to be included in the Keith circuit, was formally opened on Jan. 1. The building was designed by E. W. Maynard, who was the architect of Keith's Theatre and the Majestic Theatre in Boston, and is situated in the very heart of the city. The exact seating capacity is 1,352; the stage is 32 feet deep, 62 feet wide and 53 feet high, and is clear for action, since the dressing-rooms are placed in a separate structure. As it is upon the ground floor scenery drays can drive in upon it to unload. There are ten fire exits so distributed that the house could be emptied in three minutes if necessary; there are automatic sprinklers throughout the building, and automatic fire alarms. The general effect of the auditorium decorations is a light shade of green. The plan of the management calls for forty weeks of vaudeville and twelve weeks of light opera. The main feature of the opening performance was a one-act dramatic version of Carmen, with Valerie Bergere in the title-role.

The new Rodgers Opera House in Port Arthur, Texas, was opened on Friday evening, Dec. [illegible]. The building has a seating capacity of about 900, the stage is 26 feet deep and the proscenium opening is 27 feet wide. The acoustic properties of the auditorium proved remarkably good and the self-supporting roof is a particular advantage as it dispenses with the necessity for pillars, which would otherwise obstruct the view. Before the rise of the curtain on the first act Mayor Lander, of Port Arthur, made a short speech introducing the owner and builder, Mr. Rodgers, who assured the audience that productions at his house should always be of the highest order. The opening attraction was Rowland and Clifford's company in The Life of Dora Thorne.

Berlin, N. H., has a new playhouse recently opened and known as the new Albert Theatre, owned by Albert Protean and erected at an expense of more than $50,000. The house is beautifully finished throughout, has a seating capacity of 1,300, and is fully equipped for staging large productions. Grant Heth is the manager and A. P. Bibber, from the Empire Theatre, Lewiston, is stage director.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Dec. 21, 1905, to Jan. 11, 1906.

ABYSSINIA; a musical comedy in six scenes. Book and lyrics by J. A. Shipp and Alex Rogers.

ADRIENNE LECOUVREUR, play in five acts. By Sarah Bernhardt. The story in English and French, by Charles Alfred Byrne.

ALIMONY. By Herman Lee Meader.

ALTOONA, a play in four acts. By S. H. M.

AMRA; a tragedy and spectacle; a book for an opera in two acts. By Horace Manchester Brown.

ANGELO, TYRANT OF PADUA; drama in five acts. By Victor Hugo. Story in English and French, by Charles Alfred Byrne.

ANIMAL CONVENTION; OR, THE BARNYARD PROTEST; novel and humorous sketch for young folks. By Charles Noel Douglas.

AUTOMATIC SERVANT GIRL, a farce in one act. By Amelia Sanford.

BEHIND THE SCENES OF THE WAR. By Count Leo Tolstoy.

CHRISTIAN SCIENCE. By Louise T. Smith.

THE COUNTY SHERIFF, a melodrama in four acts and nine scenes. By Clem Hyatt.

LA FAVORITA (THE FAVORITE), grand opera in four acts; music by Donizetti.

DIE FELDMARSCHALLKNEIPE. Lustpiel in three atken. By Wilhelm Meyer-Förster and Henrich Lee.

(LA) FEMME DE CLAUDE (THE WIFE OF CLAUDE), a play in three acts by Alexandre Dumas fils; put into English by Charles Alfred Byrne.

A FLIGHT OF THE MOTH. By Richard Bachelder Lane.

A GENERAL MIX UP. By Helen M. Givens.

HANSEL AND GRETEL, a fairy story in three acts. By Adelheid Welte; music by Engelbert Humperdinck.

JEUNESSE, pièce en trois actes. By Andre Picard.

MODERN SEWING SOCIETY, an entertainment in one scene for female characters only. By O. W. Gleason.

BAZAAR, a monologue. By B. B. Hayward.

ONE ON JACK, a comedy in one act. By Gene Hughes.

A RUSSIAN SLAVE, romantic drama in four acts and four scenes. By Raymond Gilbert.

LA SORCIERE (THE SORCERESS), drame en cinq actes de Victorien Sardou; the story in English and French by Charles Alfred Byrne.

SUCH A BUSINESS. By Charles E. Blaney.

TOMMY'S WIFE, a farce in three acts. By Marie J. Warren.

UNCLE SAM'S ROMANCE. By Gwen Harvey.

THE WATERMELON TRUST; OR, THE PICKANINNIES' JUBILEE. By M. H. Welsh.

WILL O' THE WISP, a musical phantasy in two acts. By Hiram W. Hayes.

COLLEGE BOYS, a one-act play. By John T. Prince, Jr.

DAY AT NIAGARA FALLS. By Samuel S. Howe.

DESPERATE WOMAN'S LOVE, a comedy drama in four acts. By Ferdinand Mertens.

THE FIRST OF MAY. By Edward M. Ellis.

FOURTH RACE, a one-act play. By John T. Prince, Jr.

HIS OWN ENEMY, a drama in three acts. By Harriet Davis.

I THOUGHT IT WAS YOU, a comedy in one act. By Henry Muller.

INSIDE, a play in one act and two scenes. By E. P. Noël and Hanlon Douglas.

LOVE WILL FIND A WAY, a romantic comedy in four acts. By C. M. Dickinson.

MOTORIST, a burlesque sketch. By Harry Tate.

OLD GENTLEMAN UPSTAIRS. By Helen Bagg.

PEARL, THE FISHER GIRL, a comedy drama in four acts. By George W. Heath.

POLLY PECKSNIFF AND THE ACTOR, a one-act dramatic composition. By Fred J. Beaman.

SANTA CLAUS. By Addison Burkhart.

SKON SKONDERSON, a Swedish-American comedy-drama in four acts. By J. Oliver Jacobson.

SOLVING THE QUESTION, comedietta in one act. By Sallie Williams Holcombe.

TAMING A HUSBAND, a three-act musical comedy. Written by Edgar Ruff and Dorothy Raynol.

TEMPERANCE LECTURE. Written by Al. Zimmerman.

THE EXPERIENCE OF A VAUDEVILLE STAR; OR, JONES' DILEMMA. By Thomas P. Abbott, Frankie R. Heath, and Edyth R. McPhail.

THE EVIL THAT MEN DO; a drama in five acts. By Alcest Campbell.

WRONG KEY, vaudeville sketch. By Clayton Hamilton and Grace Isabel Colbron.

FROM OCEAN TO OCEAN; a modern American play. By Pierce Kingsley.

THE GOSSIP. By Frank J. Lewis.

GREAT MOCK TRIAL OF DEACON HUDGINS. By Maynard A. Clemens.

JUDGE AND THE JURY; a Western idyl in four acts. By Harry D. Cottrell and Oliver Morosco.

BIRTH OF OLD GLORY; a Betsy Ross sewing party; an original dramatic patriotic sketch. By Charles Noel Douglas.

BLEAK OF KERIOLEK. By Henry C. Rowland.

A DAUGHTER OF THE GODS; one-act fantasy. By Harry Earle Godfrey.

DOOLITTLE TWINS; OR, THE WEDDING AND THE CHRISTENING; character sketch. By Frank Dumont.

MLLE. BRIC-A-BRAC; a comedy with music. By Frank A. Parker and Louise Lovell.

MR. PHARAOH OF EGYPT; a fantastic musical comedy in two acts. By Constance M. Fox and Irving Scott.

MUSICAL BELL BOY AND THE MILITARY MAID. By Fred Will Gray and Nellie Mischendorf Gray.

NUGGET; a Western play in four acts. By Charles Ulrich.

SALVATION ARMY'S NEW RECRUIT; first part final. By Frank Dumont.

TOASTMASTER; a college comedy in three acts. By Norman Lee Swartout.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

THEATRE REGULATIONS IN MASSACHUSETTS.

During the present session of the Massachusetts Legislature four new bills have been introduced to regulate the building and licensing of theatres. According to the revised statutes, the term "theatre" shall mean "a building or part of a building in which it is designed to make a business of the presentation of dramatic, operatic or other performances or shows for the entertainment of spectators, which is capable of seating at least five hundred persons, and which has a stage for such performances that can be used for scenery and other stage appliances." Every other public gathering place with a seating capacity of five hundred, excluding churches and armories, is included under the term "public hall." This act is not to prohibit the use of buildings already completed and used by educational and charitable societies for occasional performances given by the members.

The third bill provides that hereafter the auditorium shall never be placed above the second floor; also "the audience hall and each gallery of every such building shall respectively have at least two independent exits, as far apart as may be, and if the audience hall is on the second floor the stairways from said floor to the ground floor shall be inclosed with fireproof walls from the basement or first floor of the building." Every such exit shall have a width of at least twenty inches for every one hundred persons, but "two or more exits of the same aggregate width may be substituted for either of the two required exits." These exits must be at least five feet wide.

The fourth bill specifies that in Boston the licensing power shall come from the Mayor and in other places from the chief of the district police. The licensing officers may require changes in structure; appeals may be made to the Judge of the Superior Court, or in Boston to the Board of Appeals.

FUND FOR MURDERED ACTORS.

Last week THE MIRROR printed a list of the contributions received by William Courtleigh, of the Actors' Society, for prosecuting George Hasty, who shot and killed Abbot Davidson and Milan Bennett at Gaffney, S. C. In addition Mr. Courtleigh has received $100 from Ethel Barrymore and subscriptions from Alice Kauser and Charles Dillingham; moreover, numerous companies are collecting joint contributions. J. C. Otts has been engaged as the local attorney to assist the prosecution, and he is working in conjunction with Charles E. Le Barbier, the regular counsel of the society. If the fund becomes sufficiently large a very distinguished South Carolina attorney will be retained to assist Mr. Otts. The necessity of money is urgent, since the State only pays the expenses of travel from its own border lines and witnesses must be secured from three different States. Verne Sheridan and May Bishop, the only two eye-witnesses of the tragedy, are only too glad to testify, but the society feels that it is only just that they should be reimbursed both for traveling expenses and loss of time.

ADA REHAN WINS HER CASE.

The referee has handed down his decision awarding Ada Rehan one-fifth of the Augustin Daly estate, according to the express desire recorded in the manager's will. Three or four years ago Judge Joseph Daly, brother of the deceased, brought suit to break the will, and the contest has been raging ever since. Miss Rehan will have a share in both of the Daly theatres, the one in London and the famous playhouse in New York.

BOOKS AND MAGAZINES.

The Theatre Magazine for January has an article by Thomas Dixon, Jr., who explains his purpose in writing The Clansman, and an interview with Maurice Maeterlinck, the Belgian Shakespeare, who furnishes the key to the real character of his now world-famous heroine, Monna Vanna. The regular interview of the month is with Grace George. David Warfield, impersonator of The Music Master, tells in characteristic style the story of his beginnings on the stage. The instructive series illustrating and describing the places of Shakespeare's plays is continued, and another article gives an interesting account of how all London was duped by a celebrated forger of Shakespeare manuscripts. The pictures include, in addition to the colored cover, which presents Margaret Anglin in Zira, full-page pictures of scenes in The Girl of the Golden West, William Gillette, The Crossing; Olga Nethersole in The Labyrinth and Carmen, Ruth Vincent in Veronique, E. S. Willard in The Fool's Revenge, Viola Allen in The Toast of the Town, Grace George in The Marriage of William Ashe, The Lion and the Mouse, Henrietta Crosman, Sarah Bernhardt, Before and After, and others.

The Show for January contains its usual assortment of snappy fiction and verse and its editor's comments on current amusements. The feature story is by Mary Grace, who received the second prize in *The Show's* competition. Besides this there are poems by T. F. F., Will Reed Dunroy, David H. Dodge, and Thomas S. Jones, Jr., and stories by Louisa Newcomb, Channing Pollock, Helen Avery Hardy, and Helen Wolf.

The special holiday number of *The Billposter* has been received. It is smartly gotten up and reflects the prosperity of the business it represents.

The Billposter and Distributor.—The January edition of the *Billposter and Distributor* is marked as the holiday number, and certainly comes to us in holiday attire. The most admirable feature of this useful magazine is the fact that it never wanders from the subject. It contains expert opinions on the methods and results of advertising from two continents so clearly expressed that even a layman can read the articles with intelligent interest. The number should be especially of interest to professional actors and managers, since there are a number of capital suggestions as to the surest methods of attracting public attention to theatrical enterprises.

The Argosy is making a specialty of theatrical stories. The issue for January contained "A Small Professional Dinner Party," by Edward P. Campbell, of the Belasco Theatre, and the February number has "A Maker of Stars," by Charles Belmont Davis, in which the diamond-cut-diamond methods of managers are illustrated. The March stage tale will tell of the novel experience of a matinee idol under the name, "The Villany of Stockton."

Once a Month is a typographically neat and professionally interesting little publication by Alice Kauser, the play agent. Each number has an essay on some current theatrical subject, or one that is timely, by some prominent person in the stage field.

IN BROOKLYN THEATRES.

Frank Daniels is seen at the Montauk this week in the title-role of Sergeant Brue.

Fantana is the attraction for the week at the Shubert. Jefferson De Angelis and the same company that appeared at the Lyric are seen.

The Heir to the Hoorah is the offering at Teller's Broadway. Guy Bates Post and most of the original cast, including Nora O'Brien, are in the company.

A. H. Wilson appears at the Majestic in his new play, The German Gypsy. Mr. Wilson has a good singing voice and he is very generous with it. "Under the Harvest Moon" and "My German Rose" are songs he has made popular.

Charles E. Blaney's latest melodrama, Young Buffalo, King of the Wild West, is drawing crowds to the Grand this week.

Effie Fay in The Belle of Avenue A is playing to the capacity of the Folly.

The popular Hoyt comedy, A Temperance Town, is presented in fine style at the Bijou by the Spooner Stock company. Edna May Spooner and Cecil Spooner are seen to advantage, and the rest of the company have congenial roles.

Corse Payton presents a new melodrama at his Lee Avenue Theatre this week. It is The Heir of the Wallabout and deals with life in that former Williamsburg section. The piece will be reviewed in THE MIRROR next week.

At the Star this week the Trocaderos appear in Hotel Astorbilt and A Saintly Sinner. Brina, the juggler, is the feature of the olio, which includes some excellent numbers.

The Unique has the Kentucky Belles this week and they are repeating their success of last week downtown.

The Mascotte Burlesquers appear at the Alcazar in Two Irish Doddies and A Jealous Woman, followed by a very good olio, including Lavine and Page, comedy acrobats.

The Gotham offers Grace Gardner and company in The New Coachman. The entertainment includes a good vaudeville bill.

Rice and Barton's Extravaganza company, headed by Charles Barton, appears at the Gayety.

The Imperial Theatre has changed its policy. The stock company, having finished its season, gives place to vaudeville, headed by several members of the company who appear in a one-act piece, The Old Love.

There was no burlesque attraction at the Nassau last week, though the Fay Foster company was advertised to appear. The foreclosure of the mortgage on the property caused the doors to be closed and Manager Brown was notified that the contract with the Fay Foster company had been canceled. Manager Brown is indignant at the action of the Empire circuit people, as he claims that the house is still in possession of the Willoughby Amusement Company, which he represents, and he declares that the circuit is still bound to send attractions to his house.

No Wedding Bells for Her is the attraction at Phillips' Lyceum. Emma Bell and William C. Holden are supported by the entire company.

VAUDEVILLE.

At the Orpheum this week are Aimee Angeles in imitations, McMahon's Watermelon Girl, Chassino, shadowgraphist; Tom Nawn and company in One Touch of Nature, Ned Nye and his Rollicking Girl, Young and Devoe, Carlotta in a looping the loop feat, Jack Norworth, and Silvano. Last week were Truly Shattuck and Prince of Pilsen Girls, Felix, Barry and company, Jewell's Manikens, Four Milons, Probst, Louise Dresser, Mallory Brothers, Brooks and Halliday, and R. J. Rose.

At Hyde and Behman's this week are Rice and Cohen, Patrice in Gloria, Johnnie Carroll, O'Brien and Havel, Three Sisters, Hersog Camaras, Ferry Corwey, Talbot and Rogers, Sisters Leerock, and Cooper and Robinson. Last week John T. Kelly, Edna Aug, Will Rogers, Klein, Ott Brothers and Nicholson, May Duryea and W. A. Mortimer, Harrigan, J. Aldrich Libby and Katherine Trayer, and Les Orteneys.

At the Imperial inaugurating vaudeville with the following bill: Alex von Mitzel, Catherine Countiss, Walter D. Greene and Louise Rice in The Old Love, Charles Guyer and Nellie O'Neill, Tom Hearn, Ned Wayburn's Minstrels, Misses Hoey and Lee, Dekoe Trio, Mignani Family, and Golden Gate Quintette.

At Keeney's are Fanny Rice, Carmencita, Barrows-Lancaster company, Kelly and Reno, Arlington Comedy Four, Dawson and Whitefield, Billy Johnson, and Hayes and Wynne. Last week Louise Allen Collier, Aida, Overton Walker and Girls, Harry Tate's English Comedy company, Alhambra Sextette, Wincherman's bears, Three Cartmels, Carrie Sorrenson, and Edealies.

At the Amphion are Fred Hallen and Mollie Fuller, Will Rogers, Zosel and Vernon, Gus Williams, Ford and Wilson, Les Ortaneys, Althena Twins, and Three Roses. Last week Six Musical Cuttys, Bailey and Austin, Grace Emmett, Frank Bush, Green and Werner, Harry Le Claire, Sabel Johnson, and Beschey's dogs.

The Gotham offers Louis A. Simon, Grace Gardner and company in a one-act farce, Alcide Capitaine, Henry Taylor and company, Binns and Binns, Tom Gillen, Carson Brothers, A. O. Duncan, and Cartmel and Harris. Last week Watson, Hutchins and Edwards, D'Alma's dogs and monkeys, Hawthorne and Burt, Gaytor and Graff, Harry B. Letes, and Lawson and Namon. VINCENT KIRK.

OBITUARY.

Percival Ward, distinguished as a character actor and business-manager in Australia and in many cities of the United States, and formerly a bank manager in Queensland, Australia, died at Islip, L. I., on Jan. 4, in his forty-first year. Mr. Ward was born in Oxfordshire, England, and was a graduate of New College, Oxford. He was associated in this country with Walker Whiteside in Robert of Sicily, and supported Edmund Breese, William Morris, Mrs. Brune and other famous American stars. His last engagement was with Charles Hawtrey in A Message from Mars, from which he resigned in consequence of the illness which ended fatally. His wife, known in the profession as Madge Corcoran, was with him during the course of this protracted sickness. The interment was at Pine Lawn Cemetery, L. I., on Monday, Jan. 8, and was attended by several well-known members of the profession. The burial service was read in the mortuary chapel by the Rev. R. L. Brydges, rector of Islip, L. I., and a member of the Century Association of New York city.

Edward Bailey, the eldest brother of James A. Bailey, the circus man, died on Jan. 12 at his home near Holly, Mich. He took cold a few days before while making a holiday visit to his brother at his home in Mount Vernon, N. Y., and pneumonia developed almost immediately after his return to Michigan. Mr. and Mrs. James A. Bailey left Mount Vernon yesterday for Michigan and arrived there a few hours before Mr. Bailey's death. Mr. Bailey was about sixty years old. He had retired from business. He leaves a widow.

George P. McDonald, manager of theatres in Montgomery, Ala., for twenty-five years and perhaps the oldest manager in the Southern States, died on Dec. 28, aged sixty-six years. Mr. McDonald built McDonald's Opera House, on Bibb Street, Montgomery, about twenty years ago and managed it continuously until about eighteen months ago, when he retired from business and leased the playhouse to Jake Wells, who now conducts the house under the name of the Bijou Theatre.

William H. Kohnle, manager of The Isle of Bong Bong, died of heart failure on the stage of the Park Theatre, Hannibal, Mo., on Dec. 26. Mr. Kohnle had been manager of Whitney productions for five or six years, but was best known as principal comedian with the old Castle Square Opera company, and formerly of the Wilbur Opera company. He was about 50 years old. His widow, Lillian Taylor, and two daughters survive him.

Frank H. Turner, who has been connected with several comic opera companies, died of typhoid fever in Providence, R. I., on Dec. 29, after a short illness. Some of the productions in which he appeared were A Daughter of the Revolution, Miss Simplicity, The Telephone Girl, The Belle of New York, and The Filibusters. He was thirty-seven years old and leaves a widow.

William C. Tanner, for the past five years a member of Miller and Sawyer's Our New Minister company, died at Pottsville, Pa., on Jan. 11. Mr. Tanner was the original Hannabal Chapman in Our New Minister and was known as a character actor of merit. He wrote several dramas of country life, including The Leather Man, a story of the Connecticut hills. He was married in 1902 to May Eveleen Freeze.

Ross Purcell, who was on the stage for fifteen years prior to 1891, died in Bloomington, Ill., on Jan. 8, aged forty-seven years. For years he had been an invalid, practically helpless, the result of a kick from a horse. He had been with some of the best companies, including Joseph Jefferson's and Margaret Mather's. He leaves a widow.

Louise Morewin, a member of The Heir to the Hoorah company, died at Chicago on Jan. 2 of lockjaw, resulting from an accident which occurred in Newark, O., the week before. Miss Morewin had been on the stage but a short time. She joined The Heir to the Hoorah at the Hudson Theatre last Spring.

Mrs. Margaret E. Fields, wife of John F. Fields, of the vaudeville team of Fields and Hanson, died of stomach trouble on Friday evening last, in the Fields home at Belleville, N. J. She was born in Brooklyn, and was fifty-two years old. Her husband and five children survive her.

Alfred Storms, for the last half century interested in the management of Leggett's Hotel in New York, died on Dec. 31. Mr. Storms was born in New York on July 25, 1853, and as a boy went to work for P. T. Barnum. When Jenny Lind sang at Castle Garden he was Barnum's assistant cashier.

Joseph P. Ramsdell, a well-known song writer, died at his home in Brooklyn, N. Y., on Dec. 13. He was forty-one years old. Among his compositions were "When the Violets Bloom Again," "One Year Ago To-day," and "That Is All I Asked of You." His mother and two sisters survive him.

George N. Bowen, advance agent for Alvin Joslin, died at Union City, Tenn., on Jan. 13, after a short illness. He was a native of Portland, Ind., and had been ahead of the company only a few months. The funeral was taken in charge by citizens of Union City.

W. J. Dickson, stage-manager of the Grand Opera House, Kenton, O., died of consumption on Dec. 26.

Born.

ASHLAND.—A son to Mr. and Mrs. Wilfred Ashland on Jan. 8, at New York city.

FORD.—A son to Mr. and Mrs. Bart Ford (Mildred Karo), on Dec. 28.

Married.

ATHEY—MANDEVILLE.—Lynton Athey and Marjorie Mandeville, at Pomeroy, Wash., on Dec. 19.

BALL—SARGENT.—Jack Ball and Eva Sargent, at St. Benedict's Catholic Church, Shawnee, Okla., on Jan. 6.

DANIELS—HAMLIN.—Charles N. Daniels (Nell Moret) and Pearl Hamlin, at Louisville, Ky., on Dec. 31.

DE WITT—KINSEY.—Clarence De Witt and Eleanor Vaughn Kinsey, at West Union, Ia., on Jan. 8.

SAWYER—VAN PRAAG.—Harry Smith Sawyer and Rosalie Van Praag, at the Church of the Transfiguration, New York city, on Dec. 26.

VAN PRAAG—GAMBLES.—Samuel Van Praag and Beatrice Gambles, at Chicago, on Jan. 8.

Died.

BAILEY.—Edward Bailey, at Holly, Mich., on Jan. 12, aged 60 years.

BOWEN.—George N. Bowen, at Union City, Tenn., on Jan. 13.

DICKSON.—W. J. Dickson, at Kenton, O., on Dec. 26.

FIELDS.—At Belleville, N. J., on Jan. 5, Margaret E. Fields, wife of John F. Fields, of Fields and Hanson.

McDONALD.—George F. McDonald, at Montgomery, Ala., on Dec. 28, aged 66 years.

MOREWIN.—Louise Morewin, at Chicago, on Jan. 2, of lockjaw.

PURCELL.—Ross Purcell, at Bloomington, Ill., on Jan. 8, aged 47 years.

RAMSDELL.—Joseph P. Ramsdell, at Brooklyn, N. Y., on Jan. 13. Aged 41 years.

TANNER.—William C. Tanner, at Pottsville, Pa., on Jan. 11.

WARD.—Percival Ward, at Islip, L. I., Jan. 4, aged 40 years.

WELLS.—Fal Lemira Wells, daughter of Mr. and Mrs. William S. Wells, at Chicago, Ill., on Dec. 13.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (John G. Andrew, mgr.): Laurens, S. C., Jan. 16, Anderson 17, Piedmont 18, Greenville 19, Hackensburg 20, Concord 22, Salisbury 23, Lexington 24, Thomasville 25, Burlington 26, Durham 27.

A BUNCH OF KEYS (Gus Bothner, mgr.): St. Joseph, Mo., Jan. 16, Maryaville 18, Creston, Ia., 19, Council Bluffs 20, Sioux City 21, Fort Dodge 22, Mason City 23, Hampton 24, Waverly 25, Oelwein 26, Cedar Rapids 27.

A CROWN OF THORNS (Phil Hunt, mgr.): New York city Jan. 15-20.

A DESPERATE CHANCE (Bud Howard, mgr.): New York city Jan. 15-20.

A FOXY TRAMP (G. Harley, mgr.): Morgantown, W. Va., Jan. 18, Scottdale, Pa., 19, Brownsville 20, Cameron, W. Va., 24, Mannington 25, Weston 26, Sutton 27.

A HOMESPUN HEART (Frank G. King, mgr.): Vinton, Ia., Jan. 16, Grundy Center 17, Gladebrook 18, Nevada 19, Perry 20, Adel 22, Dallas Center 23, Newton 24, Kellogg 25, Grinnell 26, Brooklyn 27.

A HOT OLD TIME (Charles L. Gill, mgr.): Nelsonville, O., Jan. 16, Logan 17, Pomeroy 18, Gallipolis 19, Chillicothe 20, Springfield 22, Marion 23, Delaware 24, Columbus 25-27.

A HUMAN SLAVE: Nevada, Mo., Jan. 16, Lamar 17, Joplin 18, Monett 19, Aurora 20.

A JOLLY AMERICAN TRAMP: Orrville, Cal., Jan. 16, Marysville 17, Grass Valley 19, Sacramento 21, Stockton 22, San Jose 23, 24, Oakland 27, 28.

A JOLLY AMERICAN TRAMP (Southern: Wm. Hand, mgr.): New Kensington, Pa., Jan. 16, Rochester 17.

A LITTLE OUTCAST (E. J. Carpenter's): Perry, Okla., Jan. 16, Shawnee 17, Tecumseh 18, Holdenville, I. T., 19, Muskogee 20, Sapulpa 22, Claremore 23, Bartlesville 24, Pera, Kan., 25, Independence 26.

A MESSAGE FROM MARS: Davenport, Ia., Jan. 16.

A MILLIONAIRE TRAMP (Fred J. Thomas, mgr.): Boonville, N. Y., Jan. 16, Lowville 17, Watertown 18, Auburn 22, Lyons 23, Newark 24.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Linton, Ind., Jan. 16, Olney 17, Mt. Vernon, Ind., 18, Henderson, Ky., 19, Evansville, Ind., 20, Washington 22, Vincennes 23, Paris, Ill. 24, Oakland 25, Gillespie 26, Alton 27.

A POOR RELATION: Carterville, Ill., Jan. 16, De Soto, Mo., 20, Washington 21, Jefferson City 22, Fulton 23, Marshall 25, Sedalia 26.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Orlando, Fla., Jan. 10, Deland 11, Sanford 12, New Smyrna 13, Daytona 15, Ormonde 16, St. Augustine 17, Palatka, Miss., 18, Lake City 19, Jacksonville, Fla., 22-April 2.

A RACE FOR LIFE: Providence, R. I., Jan. 15-20, Philadelphia, Pa., 22-27.

A ROMANCE OF COON HOLLOW (A. G. Allen, mgr.): Monessen, Pa., Jan. 17, Charleroi 18, Braddock 20, New Kensington 22, New Castle 24, Rochester 25, Beaver Falls 27, Wellsville, O., 29.

A ROMANCE OF COON HOLLOW (George P. Haines, mgr.): Ripon, Wis., Jan. 16, Portage 17, Neenah 18, Plymouth 19, Manitowoc 20, Appleton 21, Clintonville 22, Marinette 23, Grand Rapids 24, Antigo 25.

A ROYAL SLAVE (West; Gordon and Bennett, props.: Robt. E. Stetson, mgr.): Joplin, Mo., Jan. 16, Oswego, Kan., 17, Chetopa 18, Coffeyville 19, Cherryvale 20, Minden Mines, Mo., 21, Independence, Kan., 22, Needesha 23, Fredonia 24, Winfield 25, Wellington 26, Wichita 27.

A ROYAL SLAVE (North; Gordon and Bennett, props.: Fred Miller, mgr.): Rockford, Ia., Jan. 17, Charles City 18, Osage 19, Cresco 20, Decorah 22, Prairie Du Crien 23, Elkader 24, West Union 25, Independence 26, Monticello 27.

A ROYAL SLAVE (East; Gordon and Bennett, props.; C. W. Roberts, mgr.): Carlisle, Pa., Jan. 16, Lancaster 17, Pottstown 18, Downingtown 19, Coatesville 20, York 22, Columbia 23, Euphrates 24, Phoenixville 25, West Chester 26, Chester 27.

A RUSSIAN SLAVE: Holyoke, Mass., Jan. 15-17, Manchester, N. H., 18-20.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 13—indefinite.

A SON OF REST: Milwaukee, Wis., Jan. 14-20, Chicago, Ill., 21-27.

A WIFE'S SECRET (Spencer and Aborn, mgrs.): New Haven, Conn., Jan. 15-17, New Britain 18, Bridgeport 19, 20.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): Norfolk, Va., Jan. 15-20, Baltimore, Md., 22-27.

ADAMS, MAUDE: New York city Nov. 3—indefinite.

AFTER MIDNIGHT: Louisville, Ky., Jan. 14-20.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Jersey City, N. J., Jan. 15-20, Scranton, Pa., 22-24, Wilkes-Barre 25-27.

ALLEN, VIOLA: Hamilton, Can., Jan. 16, Niagara Falls 17, Erie, Pa., 18, Syracuse, N. Y., 19, 20, Boston, Mass., 22-Feb. 3.

AN ARISTOCRATIC TRAMP (A; Harry A. Murray, mgr.): Bryan, O., Jan. 17, Toledo 18-20, Columbus 22-24.

AN ARISTOCRATIC TRAMP (B; S. E. Lester, mgr.): Osceola, Ia., Jan. 15, Perry 18, Jefferson 19, Fort Dodge 20, 21, Denison 22, Carroll 23, Sac City 24, Storm Lake 25, La Mars 26, Cherokee 27, Sioux City 28.

AN ORPHAN'S PRAYER (Martin Shealey, mgr.): Wellington, Kan., Jan. 16, Winfield 17, Blackwell, Okla., 18, Medford 19, Enid 20, Ponca 22, Perry 23, Stillwater 24, Cushing 26, Chandler 27, Shawnee 29.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Fulton, Mo., Jan. 16, Moberly 17, Mexico 18, Palmyra 19, Louisiana 20, St. Charles 21, Centralia, Ill., 22, Olney 23, Washington, Ind., 24, Bedford 25, Bloomington 26, Hamilton, O., 29.

ARIZONA (David J. Ramage, mgr.): Minneapolis, Minn., Jan. 14-20.

AS YE SOW: New York city Dec. 25-Jan. 20.

AT PINEY RIDGE (M. O. Higgins, mgr.): Trenton, N. J., Jan. 15, 16, New Brunswick 17, Wilmington, Del., 18-20.

AT CRIPPLE CREEK (E. J. Carpenter, mgr.): Tacoma, Wash., Jan. 14-16.

BARRYMORE, ETHEL: New York city Dec. 25—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Jno. Whiteley, mgr.): New York city Jan. 15—indefinite.

BEFORE AND AFTER: New York city Dec. 12—indefinite.

BEHIND THE MASK: Cincinnati, O., Jan. 14-20.

BELL, DIGBY: Philadelphia, Pa., Jan. 15-27.

BELLEW, KYRLE (Liebler and Co., mgrs.): Vicksburg, Miss., Jan. 16, Shreveport, La., 17, Beaumont, Tex., 18, Galveston 19, Houston 20, San Antonio 22, Austin 23, Waco 24, Dallas 25, 26.

BEN HUR: Lincoln, Neb., Jan. 15-17, Sioux City, Ia., 18-20, Omaha, Neb., 22-24, Des Moines, Ia., 25-27.

BERESFORD, HARRY: Ft. Scott, Kan., Jan. 16, Lawrence 17, Topeka 18, Nebraska City 19, Fremont 20, Des Moines, Ia., 22, Grinnell 23, Cedar Rapids 24, Iowa Falls 25, Mason City 26, Ft. Dodge 27, Sioux City 28.

BERNHARDT, SARAH: Boston, Mass., Jan. 15-27.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Jersey City, N. J., Jan. 15-20, New Haven, Conn., 22-24, Waterbury 25, Bridgeport 26, 27.

BINDLEY, FLORENCE: Philadelphia, Pa., Jan. 8-20.

BISSY IZZY'S VACATION (A. W. Herman, mgr.): Chicago, Ill., Jan. 14-20.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Nashville, Tenn., Jan. 15-20, Atlanta, Ga., 22-27.

BROWN'S IN TOWN (Felix Bell and Jules B. Schlosa, mgrs.): Spartansburg, S. C., Jan. 17, Florence 18, Darlington 19, Columbia 20, Sumter 22, Savannah, Ga., 24, Brunswick 25, Waycross 26, St. Augustine, Fla., 29.

BUSTER BROWN: Fremont, O., Jan. 16, Tiffin 17, Sandusky 18, Lorain 19, Elyria 20, Nelsonville 27.

BURNETT, CHARLOTTE: Cherryvale, Kan., Jan. 16, Coffeyville 17.

CARTER, MRS. LESLIE: New York city Jan. 15—indefinite.

CASHEL BYRON'S PROFESSION (Henry B. Harris, mgr.): New York city Jan. 8-20.

CHECKERS (Cornelius Gardiner, mgr.): Lexington, Ky., Jan. 15, Chattanooga, Tenn., 16, Atlanta, Ga., 17, 18, Columbus 19, Macon 20, Birmingham, Ala., 22, 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26, 27.

CHILD SLAVES OF NEW YORK: New York city Jan. 14-20, Boston, Mass., 21-27.

COLLIER, WILLIAM: Boston, Mass., Jan. 15-20, Baltimore, Md., 22-27.

CONFESSIONS OF A WIFE (A. H. Wood, mgr.): Boston, Mass., Jan. 15-20, New York city 22-27.

CORCORAN, JANE (Alston and Baxter, mgrs.): Monroe, La., Jan. 18, Natchez, Miss., 19, Baton Rouge, La., 20, Alexandria 21, Lake Charles 22, Beaumont, Tex., 23, Galveston 24, 25, Houston 26, 27.

CRANE, WILLIAM H.: Los Angeles, Cal., Jan. 15-17, New Orleans, La., 22-27.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Dec. 25—indefinite.

CUSTER'S LAST FIGHT (Frank E. Rhoades, mgr.): Kansas City, Mo., Jan. 14-20, St. Louis 21-27.

DALY, ARNOLD: Trenton, N. J., Jan. 19.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Cleveland, O., Jan. 15-20, Detroit, Mich., 22-27.

DAVID HARUM: Grand Rapids, Mich., Jan. 22-24, Detroit 25-27.

DAVID HARUM (Julius Cahn, mgr.): Pensacola, Fla., Jan. 16, Mobile, Ala., 17, Meridian, Miss., 18, Jackson 19, Vicksburg 20, Natchez 22, Monroe 23, Pine Bluff, Ark., 24, Little Rock 25, Hot Springs 26, Texarkana 27.

DESERTED AT THE ALTAR (R. R. Fisher, mgr.): Erie, Pa., Jan. 15, 16, Bradford 17, Jamestown, N. Y., 18, Sharon, Pa., 19, Greenville 20.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Coldwater, Mich., Jan. 16, Battle Creek 17, Grand Rapids 18-20, Buffalo, N. Y., 22-27.

DORA THORNE (A; Harry Mayo, mgr.): Hamilton, Can., Jan. 16, 17, Berlin 18, Brantford 19, London 20, Stratford 22, Woodstock 23.

DORA THORNE (C; Fred Smithe, mgr.): McGregor, Tex., Jan. 16, Bolton 17, Temple 18, Marlin 19, Cleburne 20, Waxahachie 22, Waco 23, Fort Worth 24, Weatherford 25, Denton 26, Dallas 27.

DORA THORNE (D; Rowland and Clifford, props.; L. E. Pond, mgr.): Higginsville, Mo., Jan. 16, Clinton 17, Nevada 18, Carthage 19, Springfield 20, Joplin 21, Aurora 22, Monett 23, Neosho 24, Webb City 25, Girard, Kan., 26.

DORA THORNE (E; W. T. Gaskill, mgr.): Spring City, U., Jan. 16, Springville 17, Heber 18, Park City 19, Coalville 20, Evanston, Wyo., 22, Green River 23, Rock Springs 24, Rawlins 25, Laramie 27, Cheyenne 29.

DORA THORNE (B; D. G. Hartman, mgr.): Wellsville, N. Y., Jan. 17, Olean 18, Salamanca 19, Jamestown 20, Erie, Pa., 22, 23, Youngstown, O., 25-27.

DORE, JANE (Joseph King, mgr.): Danville, Ill., Jan. 20, Springfield 22, Jacksonville 23, Lafayette, Ind., 24, Terre Haute 25.

DOWN BY THE SEA (Phil Hunt, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3.

DREW, JOHN: Lewiston, Me., Jan. 16, Portland 17, Providence, R. I., 18-20, New York city 22-27.

DU VRIES, HENRI (W. N. Lawrence, mgr.): New York city Jan. 8—indefinite.

EAST LYNNE: Killeen, Tex., Jan. 16, Temple 18, Rogers 19, Cameron 20, Thorndale 22, Taylor 24, Hutto 25, Georgetown 26, Lockhart 29.

EBEN HOLDEN (W. E. Scammon, mgr.): McKeesport, Pa., Jan. 16, Johnstown 18, Altoona 20.

EDESON, ROBERT: Buffalo, N. Y., Jan. 15-17, Rochester 18, 19, Ithaca 20, Binghamton 22, Wilkes-Barre, Pa., 23, Scranton 24, Reading 25, Easton 26, Trenton, N. J., 27.

EIGHT BELLS: Chicago, Ill., Jan. 21-Feb. 3.

ELLIOTT, MAXINE (C. B. Dillingham, mgr.): Toronto, Can., Jan. 15-17.

EMERSON, MARY (Sam'l Lewis, mgr.): Goshen, Ind., Jan. 16, Elkhart 17, South Bend 18, Logansport 19, Kokomo 20.

FANTASMA: Richmond, Va., Jan. 15-20.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Chicago, Ill., Jan. 7-28.

FAUST (Porter J. White's): Pinckneyville, Ill., Jan. 16, Murphysboro 17, Johnston City 18, Cape Girardeau, Mo., 19, Cairo, Ill., 20, Carbondale 22, Herrin 23, Marion 24, Harrisburg 25, Mt. Vernon 26, Vincennes, Ind., 27.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.

FIGHTING FATE (Wm. Ryno, mgr.): Chicago, Ill., Jan. 14-27.

FISK, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Great Barrington, Mass., Jan. 18, Plattsburg, N. Y., 17, Montreal, Can., 18-20.

FOR HIS BROTHER'S CRIME: Trenton, N. J., Jan. 14-17, Wilmington, Del., 18-20, Jersey City, N. J., 21-27.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Hastings, Neb., Jan. 16, Holdredge 17, 18, Lexington 19, Kearney 20, Grand Island 22, Alliance 24, 27.

FROM RAGS TO RICHES: Pittsburgh, Pa., Jan. 15-20.

GALLAND, BERTHA: Philadelphia, Pa., Jan. 15-20.

GEORGE, GRACE (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 8-20.

GILBERT, RAYMOND: Holyoke, Mass., Jan. 15-17, Manchester, N. H., 18-20.

GILLETTE, WILLIAM: Albany, N. Y., Jan. 16, Utica 17, Syracuse 18, Ithaca 19, Rochester 20, Buffalo 22-24, Toronto, Can., 25-27.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Chicago, Ill., Jan. 14-20, Milwaukee, Wis., 21-27.

GILMORE, PAUL (Jules Murry, mgr.): Beaumont, Tex., Jan. 16, Galveston 17, Houston 18, 19, Austin 20, San Antonio 21, Waco 22, Marlin 23, Corsicana 24, Fort Worth 25, 26, Terrell 27.

GIRL OF THE STREETS (Decker and Veronee, props.: Geo. F. Driscoll, mgr.): Philadelphia, Pa., Jan. 15-20.

GRAY, JULIA: Jeanerette, La., Jan. 16, Morgan City 17, Franklin 18, Houma 19, Thibodaux 20.

GREET, BEN, PLAYERS: Washington, D. C., Jan. 15-20.

GRIFFITH, JOHN: Savannah, Ga., Jan. 16, Jacksonville, Fla., 17, Cordele, Ga., 18, Americus 19, Birmingham, Ala., 20, Montgomery 22, Selma 23, Pensacola, Fla., 24, Mobile, Ala., 25, Biloxi, Miss., 26, Hattiesburg 27.

HACKETT, JAMES K., AND MARY MANNERING: New York city Sept. 25—indefinite.

HALL, HOWARD (Henry Pierson, mgr.): Birmingham, Ala., Jan. 15-20, Memphis, Tenn., 22-27.

HALL, JESSIE MAE: Dayton, O., Jan. 15-17, Springfield 18, Hamilton 19, Middletown 20, Cincinnati 21-27.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Portland, Me., Jan. 16, Waterville 17, Augusta 18, Bath 19, Rockland 20, Biddeford 22, Somersworth, N. H., 23, Laconia 24, Franklin 25, Concord 26, Manchester 27.

HANFORD, CHARLES B. (N. Lawrence Walker, mgr.): Cripple Creek, Col., Jan. 16, Victor 17, Pueblo 18, Canon City 19, Salida 20, Leadville 21, Grand Junction 22, Provo, U., 23, Salt Lake City 24, 25, Ogden 26.

HANS HANSON (James T. McAlpin, mgr.): Williams, Ariz., Jan. 16, Kingman 17, Needles, Cal., 18, Barstow 19, San Bernardino 20.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD: Albany, N. Y., Jan. 15-17, Amsterdam 18, New York city 22-27.

HARRIGAN, EDWARD: New York city Jan. 15-20.

HEARTS ADRIFT (Garland Gaden, mgr.): Freeport, N. Y., Jan. 27, New York city 29-Feb. 3.

HEARTS OF GOLD (Phil Hunt, mgr.): Des Moines, Ia., Jan. 14-17, Oskaloosa 18, Rock Island, Ill., 20, Chicago 21-Feb. 3.

HENDRICKS, BEN (Wm. Gray, mgr.): Grand Junction, Col., Jan. 16, Aspen 17, Glenwood 18, Leadville 19, Buena Vista 20.

HER ONLY SIN: Jeanerette, La., Jan. 16, Morgan City 17, Franklin 18, Houma, Tex., 19, Thibadeaux 20, Donaldsonville 21, Plaquemine 22, Baton Rouge 23, Port Gibson 24, Natchez, Miss., 25, Monroe 26, Little Rock, Ark., 29.

HIGGINS, DAVID: Newark, N. J., Jan. 15-20.

HIS FATHER'S SIN (Jed Carlton, mgr.): New Hampton, Ia., Jan. 16, Waucoma 17, Pottsville 18, West Union 19, Oelwein 20, Lamont 22, Dyersville 24, Hopkinton 25, Monticello 26, Wyoming 27.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): Providence, R. I., Jan. 15-17, Worcester, Mass., 18, Springfield 19, Hartford, Conn., 20, New York city 22—indefinite.

HOLLAND, MILDRED: Kansas City, Mo., Jan. 14-18, St. Joseph 17, Chillicothe 18, Lexington 19, Sedalia 20.

HOOLIGAN IN NEW YORK (Frazee and Brown, props.): Los Angeles, Cal., Jan. 14-20, Eugene, Ore., 26, Salem 27.

HOOLIGAN'S TROUBLES (Arthur J. Aylesworth, sole owner and mgr.): Tucson, Ariz., Jan. 16, Benson 17, Bisbee 18, Douglas 19, Deming, N. M., 20, HOW BAXTER BUTTED IN: Philadelphia, Pa., Jan. 15-20.

HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Hoboken, N. J., Jan. 14-17, Port Jervis, N. Y., 18, Middletown 19, Newburgh 20.

HUMAN HEARTS (Southern; Jay Simms, mgr.): Columbus, O., Jan. 18-20, Toledo 21-24, Flint, Mich., 25, Bay City 26, 27.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Crookston, N. D., Jan. 16, Grand Forks 17, Winnipeg, Man., 19, 20, Miles City, Mont., 22, Glendive 23, Billings 24, Livingston 25, Bozeman 26, Anaconda 27.

IN A WOMAN'S POWER: Trenton, N. J., Jan. 17.

IRWIN, MAY: Milwaukee, Wis., Jan. 14-17, Oshkosh 18, Fond du Lac 19, Waukegan, Ill., 20, Janesville, Wis., 22, South Bend, Ind., 23, Kalamazoo, Mich., 24, Grand Rapids 25, Battle Creek 26.

JAMES, LOUIS: Stockton, Cal., Jan. 16, Portland, Ore., 18-20, Seattle, Wash., 21-24, Victoria, B. C., 25, Vancouver 26, New Whatcom, Wash., 27.

JEFFERSON, JOSEPH AND WILLIAM: New Britain, Conn., Jan. 17, Derby 18, South Norwalk 19, New Rochelle, N. Y., 20.

JOHNSON, ALICE: Galesburg, Ill., Jan. 16, Springfield 17, Bloomington 18, Streator 19, Joliet 20.

JUST OUT OF COLLEGE: Chicago, Ill., Jan. 8-31.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Chicago, Ill., Jan. 8-20.

KELCEY AND SHANNON: Philadelphia, Pa., Jan. 8-Feb. 3.

KENDALL, EZRA: Fall River, Mass., Jan. 16, New Bedford 17, Taunton 18, Brockton 19, Woonsocket, R. I., 20, Plainfield, N. J., 22, Elizabeth 23, Wilmington, Del., 24, Reading, Pa., 26, Allentown 27.

KERRY GOW (Kenney and Westfall, mgrs.): Cleveland, O., Jan. 15-20, Goshen, Ind., 22, South Bend 23, Joliet, Ill., 24, Ottawa 25, Aurora 26, Elgin 27.

KING OF THE OPIUM RING: Baltimore, Md., Jan. 15-20, New York city 21-Feb. 3.

KING OF TRAMPS (W. H. Dalrymple, mgr.): Cape Girardeau, Mo., Jan. 16, Mound City, Ill., 17, Union City, Tenn., 18, Cairo, Ill., 19, Paducah, Ky., 20, Fulton 22, Du Quoin, Ill., 24, Murphysboro 25, Carterville 26, Marion 27, Belleville 29.

KING OF TRAMPS (Eastern; Empire Amusement Co., mgrs.): Greenville, O., Jan. 16, Springfield 17, London 18, Ottawa 19, Findlay 20, North Baltimore 22, Chicago Junction 23, Crestline 24, Londonville 25, Akron 26, Urichsville 27.

KNOTT, ROSELLE (Kane, Shipman and Colvin, mgrs.): Moline, Ill., Jan. 16, Muscatine, Ia., 17, Monmouth 18, Burlington, Ill., 19, Galesburg 20, Ft. Madison 21, Quincy 22, Peoria 23, Canton 24, Lincoln 25, Jacksonville 26, Springfield 27.

LACKAYE, WILTON (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 7-27.

LORAINE, ROBERT: New York city Sept. 25—indefinite.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): St. Louis, Mo., Jan. 8-20, Indianapolis, Ind., 29-Feb. 3.

LURED FROM HOME (A. H. Woods, mgr.): Columbus, O., Jan. 14-16, Cincinnati 22-29.

LYMAN TWINS (Lyman Bros., mgrs.): Piqua, O., Jan. 16, Middletown 17, New Lexington 18, Coshocton 19, Newark 20, Logan 22, Zanesville 23, Marietta 24, Connellsville 25, Waynesburg, Pa., 26.

McFADDEN'S FLATS (Thos. H. Henry, mgr.): Marion, Ind., Jan. 16, Ft. Wayne 17, 18, Terre Haute 19, 20, Louisville, Ky., 21-27.

MACK, ANDREW: Kansas City, Mo., Jan. 17-20.

MANSFIELD, RICHARD: Philadelphia, Pa., Jan. 15-27, Easton 29, Wilkes-Barre 30, Scranton 31.

MANTELL, ROBERT: Philadelphia, Pa., Jan. 8-20.

MARCHING THROUGH GEORGIA: Burlington, Ia., Jan. 16.

MELVILLE, ROSE (J. H. Stirling, mgr.): Jackson, Miss., Jan. 16, Vicksburg 17, Greenville 18, Memphis, Tenn., 19, 20, Jackson 22, Nashville 23, 24, Chattanooga 25, Knoxville 26, Lexington, Ky., 27.

MILLER, HENRY: New York city Jan. 15—indefinite.

MODJESKA (Jules Murry, mgr.): San Francisco, Cal., Jan. 15-20, Oakland 22, 23, Stockton 24, Fresno 25, Santa Barbara 27.

MORE TO BE PITIED THAN SCORNED: Philadelphia, Pa., Jan. 14-20, Pittsburgh 21-27.

MOSTONS, THE FOUR (Percy G. Williams, mgr.): Kansas City, Mo., Jan. 14-20, Omaha, Neb., 21-27.

MR. BLARNEY FROM IRELAND: Jersey City, N. J., Jan. 15-20, Brooklyn, N. Y., 22-Feb. 3.

MRS. LEFFINGWELL'S BOOTS: New York city Jan. 15-20, Bridgeport, Conn., 22, New Haven 24, Providence, R. I., 25-27.

MRS. TEMPLE'S TELEGRAM: Janesville, Wis., Jan. 18.

MRS. WIGGS OF THE CABBAGE PATCH: Altoona, Pa., Jan. 16, Wheeling, W. Va., 17, Parkersburg 18, Charleston 19, Huntington 20, Lexington, Ky., 22, Knoxville, Tenn., 23, Chattanooga 24, Nashville 25-27.

MURPHY, TIM (T. E. Saunders, mgr.): St. Peter, Minn., Jan. 16, Sioux Falls, S. D., 17, Fort Dodge, Ia., 18, Omaha, Neb., 19, 20.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Pueblo, Col., Jan. 16, Colorado Springs 17, Trinidad 18, Las Vegas, N. M., 19, Albuquerque 20, El Paso, Tex., 21, Bisbee, Ariz., 22, Douglas 23, Tucson 24, Phoenix 25.

MY TOM BOY GIRL (H. H. Winchell, mgr.): St. Louis, Mo., Jan. 14-20, Nashville, Tenn., 22-27.

MY WIFE'S FAMILY (Eastern; F. W. Cooke, mgr.): Cannonsburg, Pa., Jan. 16, Waynesburg 17, Wheeling, W. Va., 18-20, Washington, Pa., 22, Monongahela 23, Charleroi 24, Connellsville 26, Scottdale 27.

NETHERSOLE, OLGA (C. B. Dillingham, mgr.): New York city Jan. 15-20.

OLCOTT, CHAUNCEY: Baltimore, Md., Jan. 14-20, Washington, D. C., 21-27.

OLD ARKANSAW (V. E. Lamber, mgr.): Newton, Kan., Jan. 16, McPherson 18, Lindsborg 19, Florence 20, Marion 22, Strong City 23, Queenemo 24, Longon 25, Osage City 26, Scranton 27.

ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Camden, N. J., Jan. 15-17, Reading, Pa., 18-20, Wilkes-Barre 22-24, Scranton 25-27.

ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Council Bluffs, Ia., Jan. 16, Sioux City 17, Onawa 18, Missouri Valley 19, Boone 20, Des Moines 21-24, St. Joe 25-27.

O'NEIL, NANCE: San Jose, Cal., Jan. 22, 23, Sacramento 24, 25, Stockton 26, Fresno 27.

O'NEILL, JAMES (Edgar Forrest, mgr.): New York city Jan. 15-20.

OUR NEW MINISTER (Miller and Conners, mgrs.): Johnstown, Pa., Jan. 16, Greensburg 17, Washington 18, Beaver Falls 19, Butler 20, East Liverpool, O., 22, New Philadelphia 23, Zanesville 24, Cambridge 25, Coshocton 26, Steubenville 27.

OVER NIAGARA FALLS (A; John P. Barrett, mgr.): Torrington, Conn., Jan. 16, Winsted 17, Middletown 19, New Britain 20, Rockville 22, Ware 23, Palmer 24, Turner Falls, Mass., 25, Bellows Falls, Vt., 26, Brattleboro 27.

OVER NIAGARA FALLS (B; L. H. Newcomb, mgr.): Beloit, Kan., Jan. 16, Belleville 17, Clyde 18, Clay Centre 19, Manhattan 20, Topeka 21, Lawrence 22, Ottawa 23, Emporia 24, Chanute 25, Yates Centre 26, Paola 27.

PATTON, W. B. (J. M. Stout, mgr.): Lafayette, La., Jan. 16, Morgan City 21, Franklin 22, Houma 23, Thibodaux 24, Baton Rouge 27.

PECK'S BAD BOY: Tipton, Ind., Jan. 16, Kokomo 17, Elkhart 20.

QUEEN OF THE CONVICTS: New York city Jan. 15-20, Cleveland, O., 22-27.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Detroit, Mich., Jan. 14-20, Toronto, Can., 22-27.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., Jan. 15-20, Wilmington, Del., 22-24, Trenton, N. J., 25-29.

QUEEN OF THE TENDERLOIN (A. C. Orcutt, mgr.): Norfolk, Conn., Jan. 16.

RAYS, THE: Baltimore, Md., Jan. 15-20.

RIP VAN WINKLE: Victoria, Tex., Jan. 16, 17, Goliad 18, Beeville 19, 20.

ROBERTS, FLORENCE (E. V. Giroux, mgr.): Waco, Tex., Jan. 16, Fort Worth 17, 18, Dallas 19, 20, Oklahoma, Okla., 21, Guthrie 22, Wichita, Kan., 23, Hutchinson 24, La Junta, Col., 25, Colorado Springs 26, Cheyenne, Wyo., 27.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Detroit, Mich., Jan. 15-20, South Bend, Ind., 22, Grand Rapids, Mich., 23, Cleveland, O., 29-Feb. 3.

ROMEO AND JULIET: Dryden, N. Y., Jan. 16, Montour Falls 18, Hammondsport 19, Avoca 20.

RUSSELL BROTHERS: Chicago, Ill., Jan. 14-20.

SECRET SERVICE SAM: Jersey City, N. J., Jan. 15-20, Scranton, Pa., 22-24, Wilkes-Barre 25-27.

SHADOWS OF SIN (G. H. Hamilton, mgr.): Abilene, Tex., Jan. 17, Weatherford 18, Ft. Worth 19, Denton, 20, Dallas 22, 23, Ennis 24, Cleburne 25, Temple 26, Brenham 27.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Youngstown, O., Jan. 15-20, Indianapolis, Ind., 22-27.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Chicago, Ill., Dec. 31-Jan. 20, St. Paul, Minn., 21-27.

SIDE TRACKED: Champaign, Ill., Jan. 16, Tuscola 17.

SI PLUNKARD: Corinth, Miss., Jan. 18, Sheffield, Ala., 19, Decatur 20, Pulaski, Tenn., 22, Columbia 23, Fayetteville 24, Tullahoma 25, Shelbyville 26, Huntsville, Ala., 27.

SI STEBBINS (England Amusement Co., mgrs.): Ausable Forks, N. Y., Jan. 18, Saranac Lake 19, Malone 20, Pottsdam 22, Massena 23, Norwood 24.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Carbondale, Ill., Jan. 16, Anna 17, Cairo 18, Harrisburg 19.

SOTHERN-MARLOWE: Philadelphia, Pa., Jan. 15-31.

SULLY, DANIEL (William D. Emerson, mgr.): Lawrence, Mass., Jan. 16, Concord, N. H., 17, Laconia 18, Franklin 19, Portland, Me., 20, Rumford Falls 22, Livermore Falls 23, Lewiston 24, Togus 25, Augusta 26, Bangor 27.

SWEET CLOVER (S. W. Donaldson, mgr.): Troy, Ala., Jan. 16, Union Springs 17, Columbus, Ga., 18, Cordele 19, Americus 20.

TEN NIGHTS IN A BAR ROOM (Jno. F. Stowe, mgr.): Colfax, Cal., Jan. 16, Truckee 17, Carson, Nev., 18, Virginia 19, Reno 20, Carlin 22, Lovelocks 23, Elko 24, Wells 25, Morgan, U., 26.

TEXAS: Washington, D. C., Jan. 15-20.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgrs.): Niagara Falls, N. Y., Jan. 16, East Aurora 17, Batavia 18, Warsaw 19, Perry 20, Sodus 22, Newark 23, Penn Yan 24, Canandaigua 25, Clyde 26, Baldwinsville 27.

THE BANKER'S CHILD (Harry Shannon, mgr.): Scammon, Kan., Jan. 16, Girard 17, Erie 18, La Harpe 19, Iola 20, Humbolt 22, Altamont 23, Neodesha 24, Fredonia 27.

THE BLACK CROOK (Miller and Plohn, mgrs.): Fort Wayne, Ind., Jan. 16, Findlay, O., 17, Lima 18, Canton 19, Akron 20.

THE CLANSMAN: New York city Jan. 8—indefinite.

THE CLAY BAKER: Urichsville, O., Jan. 16, Carrollton 17, Mineral City 18, Minerva 19, Sallneville 20, Alliance 22, Rochester, Pa., 23.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Cleveland, O., Jan. 15-20, Indianapolis, Ind., 22-24, Dayton, O., 25, Toledo 26, 27.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Seattle, Wash., Jan. 14-17, North Yakima 18, Spokane 19, 20, Butte, Mont., 21, 22, Anaconda 23, Helena 24, Fargo, N. D., 27.

THE COUNTY CHAIRMAN: St. Paul, Minn., Jan. 14-17, Minneapolis 18-20.

THE CRIME OF JUSTICE: Springfield, Mass., Jan. 15-17, New Britain, Conn., 18, Waterbury 20.

THE CURSE OF DRINK: Springfield, Mass., Jan. 14-17, New Britain, Conn., 18, Waterbury 20, Hartford 21-24, New Haven 25-27.

THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): Atlanta, Ga., Jan. 16, Chattanooga, Tenn., 17, Rome, Ga., 18, Birmingham, Ala., 19, Montgomery 20, Selma 22, Mobile 23, Hattiesburg, Miss., 24, Meridian 25, Jackson 26, Vicksburg 27, Shreveport, La., 29.

THE ELEVENTH HOUR (Lincoln J. Carter's): Hagerstown, Md., Jan. 16, Martinsburg, W. Va., 17, Frostburg, Md., 18, Piedmont, W. Va., 19, Oakland, Md., 20, Morgantown, W. Va., 22, Fairmont 23, Grafton 24, Clarksburg 25, North Martinsville 26, St. Marys 27.

TH

YOUNG BUFFALO: Brooklyn, N. Y., Jan. 15-20.
YOUNG, FRANK: Coopecstown, N. Y., Jan. 16, Cherry Valley 17, Cobleskill 18, Stamford 19, Flatkill 20, Cuzsackie 22, Catskill 23, Hudson 24, Saugerties 25, Haverstraw 26, Ossining 27.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CALUMET: South Chicago, Ill.—indefinite.
CASTLE POWERS STOCK (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
DARCY and SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GARDEN THEATRE: Cleveland, O.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GILMORE: Springfield, Mass., Sept. 4—indefinite.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich.—indefinite.
LYCEUM: Cape May, N. J.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
LYCEUM: Troy, N. Y.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW GRAND THEATRE: Salt Lake, U.—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S THEATRE: Chicago, Ill., Aug. 20—indefinite.
POLI'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Ira E. Newell, mgr.): Brockton, Mass., Jan. 10-20, Fall River 22-27.
BENNETT-MOULTON (C. H. Ocobock, mgr.): Taunton, Mass., Jan. 15-20, Fitchburg 22-27.
BENNETT-MOULTON (Will A. Partello, mgr.): Ossining, N. Y., Jan. 15-20, Asbury Park, N. J., 22-27.
BENNETT-MOULTON (W. C. McKay, mgr.): Berlin, N. H., Jan. 15-20, Sherbrooke, Can., 22-27.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Portsmouth, O., Jan. 15-20, Ironton 22-27.
BENNETT-MOULTON: Dover, N. H., Jan. 15-20, Keene 22-27.
BENNETT'S SHOW: Whitewood, Can., Jan. 14-17, Grenfell 18-20, Wolseley 21-24, Indian Head 25-27.
BENTON'S COMEDIANS: Marlow, I. T., Jan. 15-20.
BRECKINRIDGE STOCK (Edwin Barry, mgr.): Rogers, Ark., Jan. 15-17, Sedan, Kan., 22-28.
BRIGGS, FLOYD R.: Russellville, Ark., Jan. 15-20.
BROADBRIDGE STOCK (Strouse and Logan, mgrs.): Ballinger, Tex., Jan. 15-17, Coleman 18-20, Commanche 22-24, Stephenville 25-27.
BROWN, KIRK (J. T. Macauley, mgr.): Harrisburg, Pa., Jan. 15-20.
BUNTING, EMMA: Waverly, N. Y., Jan. 15-20, Williamsport, Pa., 22-27.
BURKE-McCANN: Reynoldsville, Pa., Jan. 15-17, New Kensington 18-20, Johnstown 22-27.
CHAMPION, JACK (Imperial Amusement Co., mgrs.): Scottdale, Pa., Jan. 15-17, Star Junction 18, Monongahela 19, 20, Leechburg 22-24, Vandergrift 25-27.
CHASE-LISTER (Northern: Glenn P. Chase, mgr.): Watertown, N. S., Jan. 15-21, Huron 22-27.
CHASE-LISTER: Gainesville, Mo., Jan. 18-20.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Kane, Pa., Jan. 15-19.
CHICAGO STOCK (Charles H. RossKam, mgr.): Gloversville, N. Y., Jan. 15-20, Elmira 21-28.
COOK-CHURCH (H. W. Taylor, mgr.): Cumberland, Md., Jan. 15-20.
CORNELL STOCK (W. E. Cornell, mgr.): Barberton, O., Jan. 15-20, Warren 22-27.
COSMOPOLITAN STOCK: Carrollton, Ga., Jan. 15-17, Hogansville 18-20.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Huntington, W. Va., Jan. 15-20, Charleston 22-27.
CRAWFORD'S COMEDIANS (Crawford and Roseleigh, mgrs.): Nevada, Mo., Jan. 15-17.
DE VONDE, CHESTER (Phil Levy, mgr.): East Liverpool, O., Jan. 15-20, Clinton 22-27.
DEVOSS, FLORA (J. B. Rotnour, mgr.): Grinnell, Ia., Jan. 14-16, Ames 18-20.
EWING, GERTRUDE: Terrell, Tex., Jan. 17-20, Sulphur Springs 22-24, Greenville 25-27.
FENBERG STOCK (Eastern: George Fenberg, mgr.): Burlington, Vt., Jan. 15-20, Schenectady, N. Y., 22-27.
FLEMING, MAMIE: Lebanon, Pa., Jan. 15-20, Philadelphia 22-27.
FLYNN STOCK: Fall River, Mass., Jan. 15-20.
FREMONT STOCK: Charlotte, N. C., Jan. 15-20.
FULTON STOCK: Kirksville, Mo., Jan. 15-20.
GARSIDE STOCK: Asbury Park, N. J., Jan. 15-20, Mt. Vernon, N. Y., 22-27.
GENNELL, MINA (Minelli Bros., mgrs.): Charleston, S. C., Jan. 15-20.
GIFFORD-HAERING: Oregon, Ill., Jan. 15-20.
GLICK STOCK (Harry Glick, mgr.): Knoxville, Tenn., Jan. 15-20.
GOOD, ADAM (Monte Thompson, mgr.): Salem, Mass., Jan. 15-20, Lynn 22-27.
GRAHAME STOCK: Rutland, Vt., Jan. 15-20, Plattsburgh, N. Y., 22-27.
GUY STOCK: Leetonia, Pa., Jan. 15-17, Lisbon 18-20, Salem 22-27.
HALL, DON C.: Meadville, Pa., Jan. 15-20, Youngstown, O., 22-27.
HARCOURT COMEDY (C. E. Kennedy, mgr.): Portsmouth, N. H., Jan. 15-20.
HARVEY AND GAGE: Yonkers, N. Y., Jan. 14-20, Newburgh 22-27.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Oskaloosa, Ia., Jan. 15-20.
HERALD SQUARE STOCK: Smithport, Pa., Jan. 15-20, Shingle House 22-27.
HIMMELEIN'S IMPERIAL STOCK: Terre Haute, Ind., Jan. 14-20, Evansville 22-27.
HOYT'S COMEDY (H. G. Allen, mgr.): Asheville, N. C., Jan. 15-20, La Follette, Tenn., 22-27.
HOWARD-DORSET: Somerset, Ky., Jan. 15-20.
HUNT STOCK: Vicksburg, Miss., Jan. 15-20.
HUNTLEY STOCK (J. H. Huntley, mgr.): Gloucester, Mass., Jan. 15-20, Salem 22-27.
INTERNATIONAL STOCK: York, Pa., Jan. 15-20, Lancaster 22-27.
JOHNSON-HARRINGTON: Morrison, Ill., Jan. 15-20, Belvidere 22-27.
JOHNSON, GRACE: Walla Walla, Wash., Jan. 15-27.
KARROLL, DOT: Meriden, Conn., Jan. 15-20.
KELLER STOCK (A. M. Keller, mgr.): Helena, Ark., Jan. 15-20, Jonesboro 22-27.
KELLEY, JEWELL, STOCK: Jonesboro, Ark., Jan. 15-20, Knoxville, Tenn., 22-Feb. 3.
KENNEDY PLAYERS (T. H. Delevan, mgr.): Bowling Green, Ky., Jan. 15-20, Shelbyville 22-27.
KERKHOFF-HILLMAN: Fairbury, Neb., Jan. 15-17, Beatrice 18-20.
LEONZO BROTHERS: Girardville, Pa., Jan. 15-20.
LESLIE, ROSABELLE (Sim Allen, mgr.): Grafton, W. V., Jan. 15-20, McKeesport, Pa., 22-27.
LOCKES, THE: Smith Center, Kan., Jan. 15-17, Lebanon 18-20.
LYCEUM COMEDY: Danville, Ky., Jan. 15-20.
LYCEUM STOCK (E. G. Grosjean, mgr.): Victoria, Tex., Jan. 16-22.
McAULIFFE STOCK (Harry Katzoo, mgr.): Oswego, N. Y., Jan. 15-20, Burlington, Vt., 22-27.
MANHATTAN STOCK: Saratoga, N. Y., Jan. 15-20.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—indefinite.
MITCHELL'S PLAYERS: North Adams, Mass., Jan. 15-20, Woonsocket, R. I., 22-27.
MOORE-LA VERNA STOCK: Atwood, Ill., Jan. 15-20.
MOREY STOCK: Fayetteville, Ark., Jan. 15-20, Ft. Smith 22-28.
MURRAY AND MACKEY (John J. Murray, mgr.): Binghamton, N. Y., Jan. 15-20, Oneonta 22-27.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Elmira, N. Y., Jan. 15-20.
MYRKLE-HARDER (Latimore and Leigh, mgrs.): Hannibal, Mo., Jan. 15-20, Moberly 22-27.
NATIONAL STOCK (George H. Hamilton, mgr.): Boone, Ia., Jan. 15-17.
NELSON-HOLMAN: Corning, Ia., Jan. 15-17, Clarinda 18-20, Oscoola 22-24.
ORPHEUM STOCK: Greencastle, Ind., Jan. 22-27.
OSMAN STOCK (Jno. Osman, mgr.): Charlotte, N. C., Jan. 15-20.
PAYTON SISTERS (C. Stafford Payton, mgr.): Charleston, S. C., Jan. 15-20, Wilmington, N. C., 22-27.
PICKERTS, THE: Sanford, Fla., Jan. 15-17.
PRINGLE, DELLA: St. Anthony, Ida., Jan. 18-20.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Clarksburg, W. Va., Jan. 15-20, Wheeling 22-27.
RENTFROW'S COMEDY: Massillon, O., Jan. 16-21, Hamilton 22-28.
ROE COMEDY (Hal. M. Davis, mgr.): Haverhill, Mass., Jan. 15-20.
ROWAN GANSING (K. J. Taylor, mgr.): Victoria, B. C., Jan. 15-24.
RUBLE THEATRE (Ed F. Summers, mgr.): McCook, Neb., Jan. 15-20, Cheyenne, Wyo., 22-27.
SITES STOCK: Cooperstown, N. D., Jan. 15-17, Corrington 18-20, New Rockford 21-28.
SUMMERS STOCK CO.: Guelph, Can., Jan. 15-20.
SWAIN, MACK, THEATRE: Bellington, Wash., Jan. 15-20, New Westminster, B. C., 22-27.
TAYLOR, ALBERT, STOCK: Orange, Tex., Jan. 19, 20.
TUCKER, ETHEL: Mesa, Ariz., Jan. 15-20, Jerome 22-27.
TURNER, CLARA (Ira W. Jackson, mgr.): Norwich, Conn., Jan. 15-20.
VAN DYKE AND EATON (F. Mack, mgr.): Charleston, W. Va., Jan. 8-20, Parkersburg 22-27.
VIA STOCK: Grafton, W. Va., Jan. 15-20, Cumberland, Md., 22-27.
WALLACK'S THEATRE: Quincy, Ill., Jan. 15-17.
WEED STOCK (E. D. Turner, mgr.): Paris, Ill., Jan. 15-21.
WINNINGER BROTHERS (Frank Winninger, mgr.): Polo, Ill., Jan. 15-17, Dixon 18-20, Muscatine, Ia., 22-27.
WOOD STOCK: Paris, Ill., Jan. 15-20.
WOODWARD STOCK (Woodward and Burgess, mgrs.): Mexico, Mo., Jan. 15-17, Brookfield 18-20.
YOUNG, EDWIN: Raleigh, N. C., Jan. 15-21.

OPERA AND EXTRAVAGANZA.

BABES AND THE BARON: New York city Dec. 25—indefinite.
BABES IN TOYLAND: Rochester, N. Y., Jan. 15-17, Bradford, Pa., 18, Toledo, O., 19, 20, Cleveland 22-27.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Fulton, Ky., Jan. 16, Cairo, Ill., 17, Paducah, Ky., 18, Murphysboro, Ill., 19, East St. Louis 20, Alton 21, Hannibal, Mo., 22, Quincy, Ill., 23, Jacksonville 24, Springfield 25, Peoria 26, Streator 27.
BLAUVELT, LILLIAN: Lima, O., Jan. 16, Newark 17, Columbus 18, Springfield 19, Canton 20, Akron 22, Youngstown 23, Erie, Pa., 24, Wheeling, W. Va., 25, East Liverpool, O., 26, Sharon, Pa., 27.
CAHILL, MARIE (D. V. Arthur, mgr.): Boston, Mass., Jan. 15-Feb. 3.
COHAN, GEORGE M.: Trenton, N. J., Jan. 16, Plainfield 17, Poughkeepsie, N. Y., 18, Albany 19, Utica 20.
COMING THRO' THE RYE: New York city Jan. 8—indefinite.
DANIELS, FRANK: Brooklyn, N. Y., Jan. 15-20, Baltimore, Md., 22-27.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Houston, Tex., Jan. 16, 17, San Antonio 18, 19, Fort Worth 20, Denver, Col., 22-27.
FANTANA: Brooklyn, N. Y., Jan. 15-20.
FORTY-FIVE MINUTES FROM BROADWAY: New York city—indefinite.
GAY NEW YORK (Charles E. Barton, mgr.): Lancaster, Pa., Jan. 16, Chester 17, Atlantic City, N. J., 18-20.
GLASER, LULU: Baltimore, Md., Jan. 15-20.
HALL, PAULINE: Davenport, Ia., Jan. 17.
HOGAN, ERNEST: Boston, Mass., Jan. 15-20.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Shreveport, La., Jan. 18, Texarkana, Ark., 19, Tyler, Tex., 20, Palestine 22, Beaumont 24, Orange 25, Port Arthur 26, Humble 27.
IT HAPPENED IN NORDLAND: Cincinnati, O., Jan. 14-20, St. Louis, Mo., 22-27.
IRMA OPERA: Beatrice, Neb., Jan. 16, Tecumseh 17, Pawnee City 18, Sabetha, Kan., 19, Horton 20, Leavenworth 22.
JONES, PAUL, OPERA (Jno. H. Garrison, mgr.): Pittsburg, Kan., Jan. 16, Joplin, Mo., 17, Ft. Scott, Kan., 18, Nevada, Mo., 19, Jefferson City 20, Sedalia 21, Chillicothe 22, Kirkville 23, Des Moines, Ia., 24, Ft. Dodge 25, Mason City 26, Prairie du Chien 27.
KING OF KOKOMO (Harrie R. Pierce, mgr.): Detroit, Mich., Jan. 15-20, Grand Rapids 22-27.
LADY TEAZLE: Middletown, Pa., Jan. 19, Chambersburg 20, Hanover 22, Frederick, Md., 23, Hagerstown 24, Waynesboro, Pa., 25, Martinsburg, W. Va., 26, Meyersdale, Pa., 27.
LITTLE JOHNNY JONES: Trenton, N. J., Jan. 16, Plainfield 17, Poughkeepsie, N. Y., 18, Albany 19, Utica 20, Rochester 22, Niagara Falls 23, Toledo, O., 24, Ft. Wayne, Ind., 25, Champaign, Ill., 26, Decatur 27.
LITTLE JOHNNY JONES: Montgomery, Ala., Jan. 16, Columbus, Ga., 17, Albany 18, Jacksonville, Fla., 19, Savannah, Ga., 20, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24, Charlotte, N. C., 25, Greensboro 26, Lynchburg, Va., 27.
LOVERS AND LUNATICS (Mittenthal Brothers, mgrs.): Montreal, Can., Jan. 15-20, Syracuse, N. Y., 22-24, Rochester 25-27.
MAY, EDNA: Boston, Mass., Jan. 8-20, Chicago, Ill., 22-Feb. 3.
ME, HIM AND I: Toledo, O., Jan. 15-20, Columbus 22-24, Dayton 25-27.
MEXICANA: Baltimore, Md., Jan. 15-20.
MISS BOB WHITE: Bedford, Ind., Jan. 16, Sullivan 17, Washington 18, Vincennes 19, Centralia, Ill., 20, Effingham 22, Mattoon 23, Decatur 24, Lincoln 25, Bloomington 26, Champaign 27.
NANCY BROWN: Ft. Worth, Tex., Jan. 15, 16.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Middletown, Pa., Jan. 17, Carlisle 18, Chambersburg 19, Waynesboro 20, Hanover 22, Frederick, Md., 23, Hagerstown 24, Martinsburg, W. Va., 25, Cumberland, Md., 26.
PEGGY FROM PARIS: Detroit, Mich., Jan. 14-20, Toronto, Can., 22-28.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Battle Creek, Mich., Jan. 16, Goshen, Ind., 17, Elkhart 18, South Bend 19, Janesville, Wis., 20, Elgin, Ill., 22, Rockford 23, Freeport 25, Clinton, Ia., 26, Dubuque 27.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Alberta, Can., Jan. 8-17, New Westminster 19, 20, Vancouver, B. C., 22-24, Victoria 25-31.
ROGERS BROTHERS: St. Louis, Mo., Jan. 15-20, Cincinnati, O., 22-27.
RUNNING FOR OFFICE: Washington, D. C., Jan. 15-20, Jersey City, N. J., 22-27.
SAN TOY (Jno. C. Fischer, mgr.): Memphis, Tenn., Jan. 16, Pine Bluff, Ark., 17, Hot Springs 18, Little Rock 19, Ft. Smith 20, Oklahoma, O. T., 22, Guthrie 23, Arkansas City, Kan., 24, Winfield 25, Wichita 26, Hutchinson 27.
SCHEFF, FRITZI: New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE: Columbus, O., Jan. 17, Detroit, Mich., 22-27.
TANGUAY, EVA: Minneapolis, Minn., Jan. 14-20, St. Paul 21-27.
THE BEAUTY DOCTOR (Thomas W. Pryor, mgr.): Henderson, Ky., Jan. 16, Vincennes, Ind., 17, Terre Haute 18, Pana, Ill., 19, Springfield 20, Decatur 22, Bloomington 23, Lafayette, Ind., 27.
THE BEGGAR PRINCE: Anniston, Ala., Jan. 15, 16, Carrollton, Ga., 17, Newnan 18, La Grange 19, Opelika, Ala., 20, Tuskogee 22, Tallahassee 23, Troy 24, Ozark 25, Eaufaula 26, Dawson, Ga., 27.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Brooklyn, N. Y., Jan. 15-20, Pittsburgh, Pa., 22-27.
THE CHAPERONS: South McAlester, I. T., Jan. 16, Muskogee 17, Tulsa 18, Coffeyville, Kan., 19, Parsons 20, Pittsburg 21, Columbus 22, Iola 23, Chanute 24, Nevada, Mo., 25, Booneville 26, Jefferson City 27.
THE EARL AND THE GIRL: New York city—indefinite.
THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Alexandria, La., Jan. 16, Lafayette 17, Lake Charles 18, Beaumont, Tex., 20.
THE GINGERBREAD MAN: Montreal, Can., Jan. 15-20.
THE HAM TREE: Chicago, Ill., Jan. 7-27.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Parsons, Kan., Jan. 16, Columbus 17, Wichita 18, St. Joe, Mo., 20, Kansas City 21-24, Omaha, Neb., 25-27.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Washington, D. C., Jan. 15-20, Norfolk, Va., 22, Richmond 23, Lynchburg 24, Roanoke 25, Bristol, Tenn., 26, Chattanooga 27.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): Washington, Pa., Jan. 16, Steubenville, O., 17, Altoona, Pa., 18, Johnstown 19, Latrobe 20, Pittsburgh, Pa., 22-27.
THE LAND OF NOD: Peoria, Ill., Jan. 16, Joliet 17, Galesburg 18, Rock Island 19, Springfield 22.
THE LIBERTY BELLES: Stevens Point, Wis., Jan. 18, Waupun 18, Eau Claire 19, Minneapolis, Minn., 21-24, St. Paul 25-27.
THE MADCAP PRINCESS: Los Angeles, Cal., Jan. 18-20.
THE MAID AND THE MUMMY (Charles Marks, mgr.): Jackson, Mich., Jan. 22.
THE MAYOR OF TOKIO: Springfield, Mass., Jan. 17, Hartford, Conn., 19.
THE PEARL AND THE PUMPKIN: Philadelphia, Pa., Jan. 8-20, Bridgeport, Conn., 22, 23, New Haven 24, 25, Rochester, N. Y., 26, 27.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Chicago, Ill., Jan. 8-27.
THE PRESS AGENT: Cleveland, O., Jan. 15-20.
THE RAJAH OF BHONG: Lynchburg, Va., Jan. 16, Richmond 17, Petersburg 18, Newport News 19, Norfolk 20, Rocky Mount, N. C., 22, Wilson 23, Goldsboro 24, Raleigh 25, Durham 26, Greensboro 27.
THE ROLLICKING GIRL: New Orleans, La., Jan. 15-20, Mobile, Ala., 22, Montgomery 23, Birmingham 24, Atlanta, Ga., 25, Chattanooga, Tenn., 26, Knoxville 27.
THE RUNAWAYS: Philadelphia, Pa., Jan. 15-20.
THE SHO-GUN (Henry W. Savage, mgr.): Winnipeg, Man., Jan. 15-17, Duluth, Minn., 19, 20, Chicago, Ill., 29-Feb. 10.
THE SHOW GIRL (B. C. Whitney, mgr.): Atlanta, Ga., Jan. 15-20, Richmond, Va., 22.
THE SLEEPING BEAUTY AND THE BEAST: Omaha, Neb., Jan. 14-16, Kansas City, Mo., 17-20.
THE SULTAN OF SULU: Indianapolis, Ind., Jan. 15-17, Dayton, O., 18-20, Cleveland 21-27.
THE TELEPHONE GIRL (W. H. Matchette, mgr.): Iowa Falls, Ia., Jan. 16, Eldora 17, Tama 19, Blairstown 20.
THE VANDERBILT CUP: New York city Jan. 15—indefinite.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Chicago, Ill., Jan. 8-20, Rockford 22, Davenport, Ia., 23, Cedar Rapids 24, Dubuque 25, Winona, Minn., 26, Eau Claire, Wis., 27.
THE WIZARD OF OZ: Duluth, Minn., Jan. 16, 17.
THE YANKEE CONSUL (J. P. Slocum, mgr.): Redlands, Cal., Jan. 16, San Diego 17, Santa Ana 18, Santa Barbara 19, San Francisco 21-27.
THE YANKEE REGENT: Chicago, Ill., Aug. 14—indefinite.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Wood, mgr.): New York city Jan. 15-20, Brooklyn 22-27.
VERONIQUE: Washington, D. C., Jan. 15-20.
WEBER'S, JOSEPH, ALL STAR: New York city Jan. 1—indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, mgr.): Pendleton, Ore., Jan. 16, Walla Walla, Wash., 17, Lewiston, Ida., 18, Pullman, Wash., 19, Colfax 20, Spokane 21, Coeur d'Alene, Ida., 22, Wardner 23, Wallace 24, Missoula, Mont., 25, Anaconda 26, Great Falls, N. D., 27.
WILL'S MUSICAL COMEDY: Denison, Tex., Jan., 15-17.
WONDERLAND (Jas. L. Buford, mgr.): Boston, Mass., Jan. 15-Feb. 3, Brooklyn, N. Y., 5-10.
WOODLAND (Henry W. Savage, mgr.): Denver, Col., Jan. 15-20, Cripple Creek 21, Pueblo 22, Colorado Springs 23, Ogden, U., 25, Salt Lake City 26, 27.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Washington, Ga., Jan. 17, Edgefield, S. C., 18, Batesburg 19, Barnwell 20, Summerville 22, St. George 23, Orangeburg 24.
DE RUE BROTHERS: Binnewater, N. Y., Jan. 15, New Paltz 17, Walden 18, Goshen 19, Chester 20, Middletown 22, Port Jervis 23, Monticello 24, Liberty 25, Washingtonville 26, Norwich 27.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): New York city Jan. 15-27.
DONNELLY AND HATFIELD'S: Lake City, Fla., Jan. 16, Gainesville 17, Ocala 18, Tampa 19, 20, St. Petersburg 22, Lakeland 23, Bartow 24, Kissimmee 25, Orlando 26, Daytona 27.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Altoona, Pa., Jan. 16, Harrisburg 17, Wilmington, Del., 18, Reading, Pa., 19, Trenton, N. J., 20, Elizabeth 22, Easton, Pa., 23, Allentown 24, Shamokin 25, Wilkes-Barre 26, Scranton 27.
HARKNESS AND FOX (Roy E. Fox, mgr.): Humbolt, Tenn., Jan. 15-17, Lexington, Ky., 18-20.
HAVERLY'S: Minneapolis, Minn., Jan. 14-17, St. Paul 18-20.
KERSANDS, BILLY: Concord, N. C., Jan. 16, Monroe 17, Winston-Salem 18, Greensboro 19, Mount Airy 20, Sunday 21, Durham 22, Raleigh 23, Suffolk, Va., 24, Petersburg 25, Lynchburg 26, Roanoke 27.
PROCTOR'S: Lafayette, La., Jan. 15-20.
PRIMROSE, GEORGE H.: Sharon, Pa., Jan. 16, Akron, O., 17, Mansfield 18, Indianapolis, Ind., 19, 20, Cincinnati, O., 21-27.
RICHARDS AND PRINGLE'S: Burlingame, Kan., Jan. 16, Osage 17, Emporia 18, Strong City 19, Marion 20, Eldorado 22, Augusta 23, Wellington 24, Caldwell 25, Arkansas City 26, Winfield 27.
VOGEL'S, John W.: Plattsburg, Vt., Jan. 16, Canton 18, Ogdensburg 19, Watertown 20, Oswego 22, Fulton 23, Weedsport 24, Palmyra 25, Medina 26, Albion 27.

VARIETY.

ALCAZAR BEAUTIES: Portland, Ore., Jan. 14-20.
ANDREWS AND SOMMERS: Philadelphia, Pa., Jan. 15-20.
AVENUE GIRLS: Chicago, Ill., Jan. 14-20.
BALTIMORE BEAUTIES: Minneapolis, Minn., Jan. 14-20.
BLACK CROOK, Ja.: Dayton, O., Jan. 15-17.
BLUE RIBBON GIRLS: Springfield, Mass., Jan. 15-17, Holyoke, Mass., 18-20, Boston 29-31.
BOHEMIANS: Butte, Mont., Jan. 14-20, Seattle 28-Feb. 3.
BON TONS: Reading, Pa., Jan. 15-20, Scranton 22-27.
BOWERY BEAUTIES: New Orleans, La., Jan. 15-20.
BRIGADIERS: Brooklyn, N. Y., Jan. 8-20.
BROADWAY GAIETY GIRLS: Denver, Col., Jan. 15-20.
BRYANT'S EXTRAVAGANZA: Philadelphia, Pa., Jan. 15-20, Reading 22-27.
CALIFORNIA GIRLS: Philadelphia, Pa., Jan. 15-20.
CASINO GIRLS: Boston, Mass., Jan. 15-20, New York city 22-27.
CHERRY BLOSSOMS: Toronto, Can., Jan. 18-20, Buffalo, N. Y., 22-27.
CITY SPORTS: Detroit, Mich., Jan. 15-20, Toledo, O., 22-27.
COLONIAL BELLES: New York city Jan. 15-20.
CRACKER JACKS: New York city Jan. 15-20, Philadelphia, Pa., 22-27.
DAINTY DUCHESS: Buffalo, N. Y., Jan. 15-20, Rochester 22-27.
DAINTY PAREE: Jersey City, N. J., Jan. 15-20.
DEVERE, SAM: Philadelphia, Pa., Jan. 15-20.
EMPIRE BURLESQUERS: Buffalo, N. Y., Jan. 15-20, Detroit, Mich., 22-27.
FOSTER, FAY: Paterson, N. J., Jan. 15-20, Jersey City 22-27.
GAY MASQUERADERS: Providence, R. I., Jan. 15-20.
GOLDEN CROOK: Rochester, N. Y., Jan. 15-20.
GRAHAM'S REFINED VAUDEVILLE: Boston, Mass., Jan. 21, Concord, N. H., 22, 23, Manchester 24, 25, Nashua 26, 27.
HIGH FLYERS: Canton, O., Jan. 18, Sharon, Pa., 20, Rochester 22, Oil City 23, Conneaut, O., 24, Wellsville 25, New Castle, Pa., 26, Uniontown 27.
HIGH ROLLERS: Chicago, Ill., Jan. 15-20, Detroit, Mich., 22-27.
HILL, ROSE: New York city Jan. 15-20, Philadelphia, Pa., 22-27.
HIGH SCHOOL GIRLS: St. Paul, Minn., Jan. 14-20.
HOITY TOITY (W. H. Oviatt, mgr.): Memphis, Tenn., Jan. 15-20, Nashville 29-Feb. 3.
HOWARD, MAY: Baltimore, Md., Jan. 15-20.
IDEALS: New York city Jan. 15-27.
IMPERIALS: Milwaukee, Wis., Jan. 14-20, St. Paul, Minn., 22-27.
INNOCENT MAIDS: San Francisco, Cal., Jan. 14-20.
IRWIN'S SHOW: Kansas City, Mo., Jan. 14-20.
JACOBS AND JERMON: Rochester, N. Y., Jan. 15-20, Albany 22-27.
JERSEY LILLIES: New York city Jan. 15-20, Brooklyn, N. Y., 22-31.
JOLLY GIRLS: Salt Lake, U., Jan. 14-20.
JOLLY GRASS WIDOWS: Pittsburgh, Pa., Jan. 15-20.
KENTUCKY BELLES: Brooklyn, N. Y., Jan. 15-27.
KNICKERBOCKERS: Philadelphia, Pa., Jan. 15-20, Pittsburgh 29-31.
LAFAYETTE, THE GREAT (T. G. Lafayette, mgr.): Reading, Pa., Jan. 15, 16, Mahanoy City 17, Shatington 18, Freeland 19, Lansford 20, Sunbury 23, Nanticoke 28.
LONDON GAIETY GIRLS: St. Louis, Mo., Jan. 14-20.
MAJESTICS: Troy, N. Y., Jan. 15-20.
MASCOTTES: Brooklyn, N. Y., Jan. 15-20.
MASQUERADERS: Providence, R. I., Jan. 15-20, Boston, Mass., 22-27.
MERRY BURLESQUERS: Kansas City, Mo., Jan. 14-20.
MERRY MAKERS (R. E. Patton, mgr.): New York city Jan. 8-20.
MISS NEW YORK: Detroit, Mich., Jan. 15-20, Grand Rapids 21-27.
MOONLIGHT MAIDS: Nashville, Tenn., Jan. 15-20, New Orleans, La., 22-27.
MORNING GLORIES: St. Louis, Mo., Jan. 22-27, Chicago, Ill., 29-31.
NEW CENTURY GIRLS: Boston, Mass., Jan. 15-20, Montreal, Can., 22-27.
NEW YORK STARS: Albany, N. Y., Jan. 15-20, Troy 22-27.
ORIENTALS: Seattle, Wash., Jan. 14-20, Portland, Ore., 21-27.
ORPHEUM SHOW: Los Angeles, Cal., Jan. 8-20.
PARISIAN BELLES: Indianapolis, Ind., Jan. 15-20.
PARISIAN WIDOWS: Newark, N. J., Jan. 15-20, New York city 22-27.
REILLY AND WOODS: Grand Rapids, Mich., Jan. 14-20.
RENTZ-SANTLEY: Manchester, N. H., Jan. 15-17, Boston, Mass., 22-27.
REEVES, AL.: Cincinnati, O., Jan. 14-20, Nashville, Tenn., 22-27.
RICE AND BARTON'S: Brooklyn, N. Y., Jan. 8-20, Providence, R. I., 22-27.
RUNAWAY GIRLS: Cleveland, O., Jan. 15-20, Buffalo, N. Y., 22-27.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Washington, D. C., Jan. 15-20.
SYDELL, ROSE: Scranton, Pa., Jan. 15-20.
TRANSATLANTIC BURLESQUERS: Boston, Mass., Jan. 15-20.
THE LIBERTY BELLES: Newark, Wis., Jan. 16, Stevens Point 17, Waupun 18, Eau Claire 19, Minneapolis, Minn., 21-24.
TIGER LILLIES: Cincinnati, O., Jan. 14-20.
TROCADERO (Charles H. Waldron, mgr.): Brooklyn, N. Y., Jan. 15-27.
UTOPIANS: Louisville, Ky., Jan. 14-20.
VANITY FAIR: Toledo, O., Jan. 14-20, Cleveland 22-27.
WASHINGTON SOCIETY GIRLS: Cleveland, O., Jan. 15-20.
WINE, WOMAN AND SONG: Pittsburgh, Pa., Jan. 22-27.
WORLD BEATERS: Pittsburgh, Pa., Jan. 15-20, Cincinnati, O., 22-27.
YANKEE DOODLE GIRLS: Duluth, Minn., Jan. 14-20.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Washburn, Wis., Jan. 17, Superior 18, West Duluth, Minn., 19, Cloquet 20, 21.

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FIGHTING THE FLAMES: Jacksonville, Fla., Jan. 8-20.
FISK, DODE, ORCHESTRA: Wyndmere, N. D., Jan. 17, Fairmount 18, Graceville, Minn., 19, Chokio 20.
FLINT, MR. AND MRS. HERBERT: Rockford, Ill., Jan. 15-20, Madison, Wis., 22-27.
GAMBLE, ERNEST, CONCERTS: Denison, Tex., Jan

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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AN INTERESTING EPISODE.

An episode in the press covering last Saturday and Sunday affords food for serious thought or for audible mirth, according to the viewpoint.

A dispatch from Baltimore on Saturday stated that RICHARD MANSFIELD, who was then closing an engagement in that city, had "interested himself in procuring theatres for Madame BERNHARDT," and that in pursuance of this philanthropic purpose he had addressed to the booking agents of the Theatrical Trust an open letter, which was printed in full in the dispatch.

In this preliminary letter Mr. MANSFIELD wished to be pardoned by the booking agents for humbly suggesting that the aforesaid agents "would win general commendation" if they should place the theatres they control at Madame BERNHARDT'S disposal, "even if you [the booking agents] have to move other companies. There seems to be a general sentiment," continued Mr. MANSFIELD, still addressing the booking agents, "that the policy of the theatre should be to give the public the best, regardless of party feeling." And then Mr. MANSFIELD, having in view the reports as to the possible hardship Madame BERNHARDT may suffer in touring Texas, closed with this to the booking agents: "For Madame BERNHARDT to play nightly in a tent would be to endanger her health, and the responsibility would be lodged at your [the booking agents'] door, and America would be blamed as inhospitable."

Arriving at Philadelphia on Sunday Mr. MANSFIELD gave out "correspondence" supplemental to the telegram sent by him from Baltimore. One bit of this correspondence was signed by the booking agents in New York. "We fear," said the booking agents, addressing Mr. MANSFIELD, "that you have been imposed upon. Madame BERNHARDT'S managers have a circuit of theatres of their own and are not applying to us for any dates. There is neither danger nor necessity of her playing in tents."

No doubt feeling that his sympathies had been needlessly played upon by press reports as to the Texas outlook for Madame BERNHARDT, Mr. MANSFIELD addressed to the booking agents this response to the reply, called out by his original dispatch or letter: "The statement that you had declined to book Madame BERNHARDT in your theatres is generally believed, and if it is not true the public as well as I have been imposed upon, and I am very glad to have afforded you the opportunity of making a public denial."

It is generally understood that Madame BERNHARDT was originally booked in Texas and the South by the booking agents of the Trust, and that they subsequently canceled the tour in that State and territory. It is generally known that the Trust absolutely controls the theatres in the leading cities of TEXAS, and it is presumed that if Madame BERNHARDT plays that State it must be under unusual disadvantages.

Mr. MANSFIELD may or may not—it depends upon the viewpoint—have been moved by artistic sympathy in affording an opportunity for the booking agents of the Trust to deny a series of popular suppositions inspired by the meddling habit of the press of late as to the doings of the Trust. At any rate, his original letter, which breathed artistic sympathy and an appreciation of public opinion, did offer the booking agents of the Trust an opportunity for denial, which they quickly seized, apparently on the theory that up to that moment they had been tongue-tied.

As to Texas and Madame BERNHARDT, the Texas press still exercises itself on the theory that the actress has been discriminated against, and on general grounds as to Trust-riding, and in due time the whole public will know all about the matter.

A PREJUDICED TRIBUNAL.

THE MIRROR has briefly chronicled the censorship of a certain play in various New England cities and the tendency in that locality of late to exercise some sort of supervision over amusements from a moral viewpoint. In several New England cities theatrical printing now is subjected to examination before it is permitted to be posted, and there seems to be a growing determination in that section of the country to exercise a more alert preliminary attention as to offerings in the theatres than formerly.

The press of late, and in places widely separated, has taken up the discussion of a certain class of melodramas, which it must be admitted do not confer dignity upon the theatre. THE MIRROR has at times noted this criticism of these plays, the very names of which suggest the crudities, if nothing worse, that their representations disclose. But the public itself—or that part of the public to which such plays are supposed to appeal—seems to be administering rebukes that sooner or later ought to result in the disappearance of such pieces from the stage, and thus no censorship other than this would appear to be necessary.

It is this class of plays, however, that has aroused the opposition which lately has been active in New England towns against other plays presumably of a better class, at least plays of better source and construction. The latest sensation of this sort was as to Sapho, which some years ago, it is remembered, was for a time interdicted in New York city, and the actress who is still presenting it subjected to a trial by jury. This actress was acquitted upon that trial, and the play has since been represented in New York and elsewhere, although its legitimate vogue has never been great.

As to the morality, or immorality, of this play there are, of course, as many differing opinions as there are persons with differing ideas as to it and plays of the same class. But the action of the Mayor of Springfield, Mass., in his dealing with it, can hardly be called fair or judicial. According to the press of that city that official had the power himself to forbid its representation there, but he caused its interdiction less directly. He appointed a committee of three citizens, a prominent Baptist preacher, the secretary of the local branch of the Young Men's Christian Association, and the principal of the local High School, to pass upon the question as to whether the play should be permitted or suppressed. The play was read before this committee, who naturally from their point of view—it is safe to assume that the three men named had and can have but one point of view as to the theatre—declared that it should not be played in Springfield. In fact, this tribunal from its complexion would probably prohibit nine-tenths of the plays represented everywhere if it had the power, and consideration of a question of this kind by such a body is a matter farcical enough in itself to form the basis of a comedy. If the general population of any city should be compelled to submit to the dictation of a preacher, a Young Men's Christian Association manager and a director of a High School as to the amusements they would be permitted to see, or the books they would be permitted to read, or any kindred indulgence, the times to such citizens would indeed be monotonous.

There was also opposition to this particular play in Hartford, Conn. The Mayor of that city was petitioned to suppress it, but he left the question as to its propriety to the manager of the theatre in which it was booked. "If the morals of Hartford suffered," as the reason for this reference was given, "the Mayor would hold the manager of the theatre responsible." The Mayor of New Haven, who was also approached on the subject, referred the matter to the city attorney, who, after a conference with the local chief of police, said he could see no reason why the play should not be represented.

The outlook in Springfield for the drama, if the Mayor of that city should perpetuate his "Committee of Safety," would indeed be blue. But it is safe to say that the people of Springfield would never submit to the "judicial" decrees of such a body as to the theatre.

LETTERS TO THE EDITOR.

Why?

NEW YORK, Jan. 8.

To the Editor of The Dramatic Mirror:

SIR.—To one who hopes much from the stage of the future as a means of mental and moral development the discussion at the recent meeting of the Playgoers' Club was somewhat disheartening.

The topic was—but that is of secondary importance. As an entertainment the debate left nothing to be desired. The disappointment, so far as the idealist was concerned, lay in the fact that no word was spoken for a stronger position of the stage as a recognized influence for good. Too much stress was placed upon the box-office receipts as the indicator of the really good play. The good play of the past and the successful play of the present were accepted as standards of future production.

Is it, then, impossible to have progress in the drama?

The fact was advanced that women support the stage; that when men go to the theatre it is principally to escort women, as they go where women want to go, and because of this fact the successful play is the play that appeals to women.

It is also a fact that women support the church, and there are deep-thinking, honest theologians who admit that the church has lost its influence as a history-making power, as a leader of men, and degenerated into a social organization that men avoid.

Men as well as women must be interested in the drama if it is ever to be reckoned among the powers that make for progress, and it must treat of the questions that interest the live, active, well-poised man of to-day, who has not yet degenerated into that brainless fop who cannot find recreation in anything requiring thought.

Managers are bound to be governed in their estimate of a play by the box-office receipts, and for that reason we are going to have only the class of plays that please women for some time to come. But why should not organizations like the Playgoers' Club help to inaugurate an educational campaign that shall lead to a taste for something instructive and elevating, as well as amusing?

ERVIN W. MERRIMAN.

To Conserve the Shakespeare Remains.

NEW YORK, Jan. 4, 1906.

To the Editor of The Dramatic Mirror:

SIR.—I note by your ever-welcome MIRROR that Mr. Benson has been made a trustee of the "Birthplace" at Stratford-on-Avon in place of Sir Henry Irving.

May I express the hope that he will do something to conserve the remains of Shakespeare?

Sidney Lee does nothing but write long letters guaranteeing whatever depredations the Stratford Aldermen (who seem to be emulous of the fame of the Rev. Francis Gastrell) see fit to work. Said Aldermen in 1903 deliberately razed and carted to the dump three cottages built by Francis Collins, Shakespeare's cousin and the lawyer who drew his will, on Henley Street. And Lee, who was in the United States at the time, rushed into print on his rearrival in England to say that it was all right and most appropriate, etc.

Sir Henry Irving was constant in his efforts to save every vestige (even a possible vestige) of Shakespeare. But Lee and the Stratford member of the Board of Trustees voted him down every time.

Mr. E. E. Baker, nephew of Halliwell-Phillips, another trustee, has never even presented himself at a meeting and apparently takes no interest in Shakespeare matters at all, though his distinguished uncle would have spent his fortune rather than sacrifice a scrap of paper connected with the memory of Shakespeare.

All this has been exploited and brought before Parliament and ventilated in the newspapers so often that it is *ad nauseum* to refer to it. But if Mr. Benson can do anything to save to posterity the comparatively small frontage on Henley Street which still remains as it was approximately in Shakespeare's day he will please God—at least so thinks

Yours truly,

HAROLD MCCHESNEY.

The Question of Dramatic Rights.

NEW YORK, Jan. 5, 1906.

To the Editor of The Dramatic Mirror:

SIR.—That American authors no longer sit idly by while their dramatic rights are being infringed is seen in the outcome of a long controversy between Espy W. H. Williams, of New Orleans, and Messrs. Phil Hunt and Jay Hunt, of this city. In 1899 Mrs. M. E. M. Davis, who had copyrighted a novel under the name of "The Wirecutters," assigned her dramatic rights in the novel to Mr. Williams, who dramatised it. Before selling his play the attention of Mr. Williams was called to certain similarities said to exist between The Wirecutters and a play by Jay Hunt known as Hearts of Gold. Mr. Williams, upon investigation, thought that Hearts of Gold infringed upon his play and Mrs. Davis' novel, and instructed his New York attorneys to ask for reparation in money for the infringement and to insist upon the elimination of all scenes, incidents, etc., in Hearts of Gold which were said to infringe upon his dramatic rights in his play and in Mrs. Davis' novel. The controversy between the attorneys for the respective parties was long drawn out but finally resulted in the payment by the Messrs. Hunt of a substantial sum of money to Mr. Williams and material changes in the stage version of Hearts of Gold, so that the alleged infringements were eliminated. Mr. Williams esteems the result a decided victory and a precedent to show that one may not at will use the dramatic rights of another without the other's express consent.

ELISABETH MARBURY.

Shakespeare and Euripides.

NEW YORK, Jan. 6, 1906.

To the Editor of The Dramatic Mirror:

SIR.—That Shakespeare was familiar with the eighteen extant plays of Euripides there can be no doubt. The following lines from Medea and from Macbeth are identical in thought. Medea in her first interview with Jason utters the following striking lines:

"Why, Zeus, hast thou
Bestowed on men sure tests for spurious gold,
But on the human body is no stamp
Whereby to know the base among mankind?"

King Duncan in Macbeth, Act I, Scene 4, says:

"There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust."

WILLIAM CHRYSTIE MILLER.

PERSONAL.

WHEATCROFT.—Mrs. Adeline S. Wheatcroft, of whom a recent portrait appears above, spent her holiday vacation visiting friends near this city. Mrs. Wheatcroft has taken particular interest in preparing her son, Stanhope Wheatcroft, for a professional career, and this season marks his first appearance on the stage. Mrs. Wheatcroft hopes the young man will develop strong dramatic ability, and if there is anything in heredity he should make a fine actor.

GALLAND.—Bertha Galland was out of the cast of Sweet Kitty Bellairs at the Academy of Music most of the past week, suffering from an attack of tonsilitis. She had recovered sufficiently to resume her place on Saturday night.

CROSMAN.—Henrietta Crosman will present As You Like It on next Thursday night in the Garrick Theatre. The Shakespearean comedy will replace Madeline and Mary, Mary, Quite Contrary, the double bill, which will be continued until that date. As You Like It will have a specially selected cast, with Malcolm Dunn as Orlando.

JEFFERSON.—Thomas Jefferson has gone to Florida for a month of rest, and will resume his tour in Rip Van Winkle at Milwaukee next month.

DAVENPORT.—Eva Davenport is still at Roosevelt Hospital, where she will probably remain until Feb. 1. Her daughter, Marie O'Brien, will be one of Etelka Gerster's pupils for the Winter.

MANSFIELD.—In addition to his new production of Schiller's Don Carlos and the six other productions which he has acted this year, Richard Mansfield is reviving Ivan the Terrible and the dramatization of Hawthorne's "The Scarlet Letter." One other revival will be acted for the first time this season when Mr. Mansfield comes to the New Amsterdam Theatre in March and will be seen in ten roles.

HERMAN.—Selma Herman has been playing her part in Queen of the Convicts under great difficulties. She is suffering from a fracture of her left foot sustained during the first act of the play, in which she does a Servian dance in bare feet.

GADSKI.—Madame Gadski was painfully injured at Troy, N. Y., last Friday. She missed her footing and slipped while boarding a train and fell heavily on her left knee, wrenching the knee cap painfully.

BERNHARDT.—Sarah Bernhardt has engaged the Franklin Square Theatre, Worcester, Mass., for Jan. 31, for a special engagement in Camille. The stock company playing at the house will lay off for one night.

JEFFREYS.—Ellis Jeffreys and her London company arrived last Sunday on the *St. Paul*. She will begin her season at Daly's Theatre next Monday night in The Fascinating Mr. Vandervelt.

IRWIN.—May Irwin, it is said, has received a flattering offer from a lyceum bureau to join the ranks of platform speakers and lecture on high art in cookery, domestic science or some kindred topic. Miss Irwin has made household science her hobby.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

A. B. C., Texas: Florence Roberts did not appear in New York last season.

C. M. R.: Charles Richman has left Proctor's Fifth Avenue Theatre. James Young is now the leading man.

S. C. W., Brooklyn: A Great Game was presented in New York at the Third Avenue Theatre on Sept. 17, 1903. Max Zoellner was the manager.

F. E. M., La Crosse, Wis.: If you wish to have your play copyrighted write to Washington. The fee is little more than nominal, but there are a number of detailed specifications which must be complied with.

C. R., St. Louis, Mo.: Frohman, Fiske, and Belasco all have professional play readers in their employ who would doubtless consider your manuscript. You could naturally secure better attention by submitting the play personally.

A. L., New York city: When Little Lord Fauntleroy first came from Boston to New York the role of "Dearest" was played by Kathryn Kidder. It appears that Elsie Leslie left the stage after her marriage to William Jefferson Winter in 1901.

THE USHER

A paragraph is going the rounds of the press to the effect that George Ade has had an Indiana town named for him.

Mr. Ade has contributed notably to the gayety of this nation, and any Board of Selectmen that sees fit to give his name to a town does not satisfy a merely local pride in thus perpetuating his patronymic. Towns have been named for persons less deserving, and theatre-lovers everywhere in this country will indorse this act as one in all respects to be commended.

It is not said whether this new town of Ade is large enough to have a post-office, but if it is not it no doubt soon will be, and in time may become a great place. Indiana—of which Mr. Ade is a native—seems to be more faithful to its men of literary fame than some commonwealths. In fact, most States—and it may more truly be said of towns—are in the habit of honoring persons less worthy than those who pursue literature and the stage, the literary and stage persons usually giving way to politicians and persons transiently called "statesmen" when anything in the form of compliment is to be handed out.

When George Ade first began to be successful with his plays there were many stories afloat as to him and his local relations. One was to the effect that his father, a staid and solid citizen of an Indiana town, frowned on the play-making of his son, thinking it was beneath dignity if nothing worse. Another story was to the effect that when George began to collect royalties with a scoop shovel, or some other capacious implement, his father looked on the accumulating coin with distrust, and thought that George was getting it in some manner related to bank robbery. This naming of a town for the young man ought to dissipate the sire's idea that the theatre is a place to avoid as a vocation. Of course, for very many persons it really is a place strewn with failures and for the falsification of hopes. Generally, however, it may be said that those who succeed in the field deserve success, and vice versa.

One may look forward to the time when Ade, Ind., will have more tokens of its dramatico-literary father than a mere name. If Mr. Ade continues prosperously, and the town grows, he may adorn the place as its needs demand, if not as his fancy dictates. A park, a library, or at least a fountain or a new fire engine may serve additionally to cause the people of Ade to rise up as one man and call him blessed. Mr. Ade will no doubt reciprocate the honor bestowed upon him, leaving out of the bestowal his tendency merely to amuse.

♣

Frank E. Foster, correspondent of THE MIRROR at Iowa Falls, Iowa, sends out among other bits of philosophy these Christmas thoughts and New Year's greetings:"

"May this New Year unfold all blessed fruit it gathered from the old."

To-day is your day and mine; the only day we have; the day in which we play our parts. What our part may signify in the great whole we may not understand; but we are here to play it, and now is our time. This we know; it is a part of action, not of whining. It is a part of love, not cynicism. It is for us to express love in terms of human helpfulness. This we know, for we have learned from sad experience that any other source of life leads toward decay and waste.

Woman, they say, was only made of man,
Methinks 'tis strange they should be so unlike.
—*Beaumont and Fletcher.*

When a human soul draws its first furrows straight, the rest will surely follow. Henceforth your existence becomes ceaseless activity. The universe belongs to him who wills, who knows, who prays, but he must will, he must know, he must pray. In a word, he must possess force, wisdom, and faith. Be conquerors on the earth. Your convictions will be changed to certainties.—*Honore de Balzac.*

A friend may well be reckoned the masterpiece of nature.—*Emerson.*

Do not worry; eat three square meals a day; say your prayers; be courteous to your creditors; keep your digestion good; exercise; go slow, and go easy. Maybe there are other things your special case requires to make you happy, but, my friend, these I reckon will give you a good lift.—*Abraham Lincoln.*

Joy of Christmastide be with you!

♣

The Russian Players are now presenting a series of uptown matinees at the Criterion Theatre under the auspices of many people prominent in the most exclusive society, the performances being arranged under the patronage of Mrs. H. P. Whitney, Mrs. John Jacob Astor, Mrs. W. K. Vanderbilt, Mrs. Douglas Robinson, Mrs. Edward Wharton, Mrs. Stanford White, Egerton Winthrop, and Henry Watson Gilder.

The theatre has been generously lent by the management with the purpose of aiding Paul Orleneff and his associates to liquidate the burden of debt incurred by fitting up their Lyceum on Third Street. These actors from Moscow have failed to obtain such support as they expected from their own countrymen, possibly because of the war and the civil strife in Russia to-day. In fact, their indebtedness amounted to $9,000.

The first performance, on Jan. 9, was of Ghosts, the play in which this company attracted so much attention last Spring. Paul Orleneff is generally admitted to be, perhaps, the best Oswald who has ever appeared in New York city. In short, the entire company is of such distinguished emotional ability that patrons of the drama are more than justified in making every possible effort to furnish them such pecuniary assistance as will enable them to obtain a permanent footing here. Their sincere and wonderfully realistic style of acting is a much needed lesson to many of our own artificial performers. There will be a second performance of Tchirikoff's The Chosen People on Tuesday, Jan. 16, and The Brothers Karamasoff is advertised for the third matinee. Further means of affording financial assistance are being devised. The proceeds of the first performance amounted to an even $1,000, and the suceeding presentations certainly should not prove less remunerative.

♣

The distinction between art and news was shown the other day in one of the leading metropolitan dailies which gave columns respectively to sensational episodes of life, and what the printers of old would call "two sticks" to the singing of Faust at the Metropolitan Opera House by Eames, Caruso, Plancon, Scotti, Jacoby, Begue, *et al.*, one of the "sticks" of space being devoted to the fact that a woman of the multiple-millionaire class wore an emerald necklace worth $80,000.

It would be interesting to know the viewpoint of the person who shall search the files of the press to-day a hundred years hence, in pursuit of the study of past sociology and other matters.

ALFRED SUTRO.

Alfred Sutro, the English playwright, who has recently attained distinction, arrived in New York on Sunday, Jan. 14, on the Cunard steamship *Lucania*. His purpose is to assist in the final rehearsals of The Fascinating Mr. Vanderveit, in which Ellis Jeffreys and her London company will first appear at Daly's on Monday, Jan. 22, and to witness the Hackett-Mannering production of The Walls of Jericho. Within a fortnight he must return to England to aid in the London production of the new comedy, but he expects to be in America again next Autumn, when two of his English successes, The Perfect Lover and Mollentrave on Women, are to be staged in this country. With regard to the new piece for Mr. Hackett, Mr. Sutro stated that the work was a comedy, but as yet had not been named.

The British author on his arrival discussed his career and his ambitions quite freely. He is now a man slightly over forty years of age, and it seems that he amassed a small fortune—a very small fortune—as a manufacturer of glucose before devoting himself to playwriting, as he wished to run no risk of unnecessary poverty. He has consistently refused to write plays under contract, as he believes that such a method is merely the result of artistic greed and prevents an author from doing his best work. Alfred Sutro is in the most expilcit sense an independent worker, and finds his greatest reward in the personal satisfaction of having completed a thoroughly good piece of work. Like Hall Caine, he expressed an intense interest in the type of the American multi-millionaire as a character far more dramatic than the English aristocrat, saying that he would like to write a play founded on the life and achievements of Rockefeller. He has a great respect for Shaw as the wittiest writer of dialogue produced during the past century and as a master of theatrical satire. Yet he thinks that Shaw has been unwise in his contemptuous treatment of love, and feels that Mrs. Warren's Profession was a serious mistake.

Alfred Sutro declares that the day of the sex-drama is past—and that he does not regret it.

A NOTABLE HEDDA GABLER MATINEE.

Mrs. Fiske and the Manhattan company went from Providence, R. I., last Friday to Boston, where at the Tremont Theatre Mrs. Fiske gave a special matinee performance of Hedda Gabler, in accordance with previous announcement and in response to many requests made at the time of her recent engagement at this theatre in Leah Kleschna, it being impossible at that time to comply with the demand for the Ibsen play.

The result of this appearance was remarkable. The Tremont Theatre was crowded to its uttermost capacity. The orchestra was removed in order to give additional seating room, every inch of available standing room permissible was sold, and hundreds were turned away, unable to gain admission.

Even with the great success that has attended Mrs. Fiske in this play wherever she has been seen in it in mind, this demonstration in Boston is notably significant of the growth of the Ibsen sentiment among playgoers.

L. A. WAGENHALS RETURNS.

L. A. Wagenhals, of the firm of Wagenhals and Kemper, which will control the new Astor Theatre now being built in Times Square, arrived from Europe on the White Star liner *Baltic* last Friday. Mr. Wagenhals said that the new playhouse would be ready next Fall and that it would be opened by Annie Russell in Jean Richepin's Prince Charming. Later Blanche Walsh will appear there in I Give My Word, by Madame Gresac.

The Gresac play will be produced simultaneously in four languages, Madame Dusé presenting it in Italian in Milan, Réjane in French in Paris, Fraulein Sorma in German in Berlin, and Miss Walsh in New York in English. The date of the presentation would, he said, depend on Madame Dusé.

Mr. Wagenhals' trip abroad was for the purpose of securing theatrical innovations in use on the other side.

MAUDE FEALY TRIES A SKETCH.

Maude Fealy made her debut in vaudeville at the Nelson Theatre, Springfield, Jan. 11, in a sketch entitled Capital vs. Labor, by George Riddle. She plays a little milliner, whose work cannot be delivered on account of the strike of the expressmen and other sympathetic strikes, and the story involves the son of one of her rich customers who has fallen in love with her, and the leader of the strikers, who is also infatuated. Miss Fealy played well, as usual, and was supported by Richard Edwards and Maurice Costello. People were turned away at the opening performance, as Miss Fealy's work with the Gilmore Stock company had made her a great favorite in Springfield. On Sunday Miss Fealy went on to Boston to begin rehearsals with William Collier.

TO FREE THE THEATRE.

Mobile's Citizens Take a Hand in the Fight—The Southern Circuit Grows.

The Independents have obtained the active cooperation of the citizens of Mobile, Ala., and will have a new theatre in that city early next season. The Lyric Theatre Company was organized in that city on Jan. 10 to build a thoroughly modern theatre, to be located at the corner of Conti and Joachim streets. The house will cost about $60,000 and is to have a seating capacity of nearly 1,700. Stone Brothers, of New Orleans and Mobile, are the architects. The incorporators include some of the most prominent business men of Mobile.

The Shuberts' five years' lease of the Lyric Theatre, New Orleans, becomes effective next Fall, and it is expected that there will be at least two stands between St. Louis and New Orleans open to Independents by that time. The Lyceum Theatre, in Memphis, will be on the market at the end of the present season and the Independents have already made a bid for it. If it cannot be bought at a reasonable figure a new theatre will be built in Memphis, as well as in Atlanta, Birmingham, Nashville and other cities in the central and western parts of the South.

Newspapers throughout the country are becoming more and more interested in the effort to free the theatre from Trust dominion, as the editorial comments that follow will show:

State Action Demanded.

The Houston (Texas) *Post* asks for drastic action against the Syndicate for barring Madame Bernhardt from that State. Editorially it says:

"The *Post* is not fully informed as to just what control the New York theatrical cutthroats exercise over the theatres of Texas, but it is evidently sufficient to involve not only the rights of artists but of the people who patronize the theatres. And under these circumstances it would seem that the anti-trust statutes of Texas are being violated in a most audacious manner.

"In furtherance of her efforts to protect herself it would seem that Madame Bernhardt ought to seek the assistance of the Attorney General of Texas. Of course we cannot say that the anti-trust statutes are involved in the boycott against Bernhardt, but the discrimination against her seems to include the theatres of the principal cities of the State, controlled, for the most part, by the Greenwalls.

"To bar Madame Bernhardt from Texas is an outrage that affects not only the world's most distinguished living actress, but the art-loving people of Texas who desire to witness her plays. It is enough to awaken the indignation of the public when it remembers the scores and scores of jimcrow performances which make up about 85 per cent. of the season's bookings for this territory.

"It cannot be said that the Texas theatres are without open dates, or that the people do not wish the opportunity to welcome Madame Bernhardt. The basis of the discrimination is nothing less that the mean, contemptible spirit of the Syndicate to punish Madame Bernhardt because she does not submit to its domination.

"Madame Bernhardt's material status is not particularly affected by this effort to debar her from Texas, but it is a matter of importance that the rights of the public are ruthlessly ignored and the laws of the State contemptuously violated by these theatrical leeches.

"In behalf of the long-suffering people of Texas, *The Post* publicly requests Attorney General Davidson to investigate the matter and see if the anti-trust statutes are not being violated. If they are, it is needless to suggest that he will perform his full duty in the premises."

The Trust and the Press.

The *Journalist*, published in New York, predicts complete success for the Independents in the following editorial:

"In a series of articles, republished in this issue, the *Journalist* has recently called the attention of newspaper proprietors and dramatic critics to the remarkable condition prevailing at the opening of the new dramatic season. It seems almost incredible and it is altogether monstrous that there should be any question of the success of Mr. Belasco, Mr. Fiske and the Shubert firm.

"Here are three of the very foremost managers in the country. They have many hundreds of thousands of dollars' cash capital. They have in their employ a small army of actors and actresses who rank among the best in the world. They present some of the most brilliant plays and attractions now on the stage. And they have, after infinite labor and pains, secured a limited number of theatres in which to present these attractions.

"Why, then, should not these managers, all working independently, but in thorough harmony with one another, be assured of a successful season?

"Why should there be an uneasy feeling of apprehension on the part of the public lest some malign influence shall play hobb with their plans?

"Why should all the cities in the South, to say nothing of all the smaller cities in the North, be forbidden to see all the great plays that these great managers are anxious to present to them?

"Only one answer is possible to all these questions: The Theatrical Trust is against them.

"It has crushed, ruined and subjugated many other managers. It will crush these if it possibly can.

"The big stick it uses is the monstrous clause in the Syndicate agreement providing that no attraction can be played in a Syndicate theatre if it has been played in an Independent theatre.

"According to this, if Mrs. Leslie Carter plays in the Belasco Theatre in New York, as she does, she is not allowed to play in any Syndicate theatre anywhere. And as the Syndicate controls nearly all the theatres in all the cities the people who want to see her must leave home to do it if they happen to live in Syndicate territory.

"These three managers are going to succeed this season in the comparatively small chain of theatres they control. They are too strong to be crowded out of their own houses. What the independent press would like to know is why this monstrous monopoly should be allowed to shut out the plays and actors the people want to see from any city in this free country.

"It is a question of absorbing interest to newspaper proprietors and dramatic critics."

Healthful Competition Again.

Providence is ready to welcome the changed policy at the Imperial, now the Shubert Theatre. The Providence *Journal* says:

"The official announcement of the new management of the Imperial Theatre last week contains the gratifying news that the big Theatrical Syndicate is no longer able to exclude from Providence actors and managers who object to having their receipts diverted into the pockets of commercial men who assume none of the responsibilities of productions. This selfish policy unquestionably has degraded theatrical standards, for the New York managers who closed houses throughout the country to the Independents assumed that the public was obliged to patronize whatever was offered. Acting on this belief, actors not of stellar capacity were made into stars, and the only first-class feature of a large number of the new 'attractions' was the price charged—theatre-goers were told to pay two dollars a seat for the privilege of witnessing performances scarcely good enough for the circuit of second-class theatres.

"When the Syndicate first threw out its tentacles Mrs. Fiske refused to be dominated by managers who saw only the commercial side of the theatre. She proposed to follow her own ideas in dramatic art, and, although at times forced to play in cheap halls or third-rate theatres, she maintained a successful fight against the powerful Syndicate. Later she was joined by David Belasco, the Shuberts and other independent managers. Theatres were secured in the large cities, and a few months ago it was evident that the Syndicate's high-handed policy was not succeeding.

"Providence was added to the list of cities having anti-trust theatres when the Imperial was taken by the Shubert interests, and next month it will be possible for local theatregoers to see at that house actors of exceptional capacity in plays of merit. But the coming of the Independents means more than the appearance of Mrs. Fiske, Sarah Bernhardt, David Belasco's stars and De Wolf Hopper—it means that hereafter Syndicate 'attractions' will be subjected to wholesome competition, which will operate to the advantage of patrons.

"Conditions undoubtedly will be improved when managers realize that the people are not obliged to accept whatever is offered or stay at home; and according to the present outlook the passing of the Imperial into the hands of aggressive Independents who are able to present eminent actresses like Sarah Bernhardt is bound to have some effect on the Forty-second Street Syndicate, which, notwithstanding its strength, is not exempt from the workings of the natural laws which enable the fittest to survive."

Time to Dissolve.

Says the Springfield *Union* on the subject of the Syndicate:

"In all probability the Syndicate, or Theatrical Trust, will have been dissolved or reorganized by another season. It has been getting pretty hard knocks this season and the unpleasant notoriety arising from the attacks to which it has been subjected has been felt in the box office. Syndicate attractions as a rule have not been profitable this season, and though the theatre-going public generally does not stop to inquire as to whether or not a play is produced under Syndicate auspices, yet so much has been said about the Syndicate and its methods that the public has apparently taken notice. It is said that Charles Frohman is more than willing to withdraw from the Syndicate, as many of his attractions have suffered by its booking methods.

"A potent reason contributory to the breaking up of the Syndicate are the numerous lawsuits to which the Syndicate has been subjected with a consequent publicity as to its methods and business secrets that has brought it into disrepute. The Independents have made their strongest fight by means of lawsuits. For reasons best known to itself the Syndicate prefers not to become involved in lawsuits. There is too much publicity and too much unpleasant notoriety about them.

"If the Syndicate can do no better for Springfield than it has done thus far this season, then it were well for Mr. Gilmour to cut loose and do his own booking, as he did for several years.

"That there is to be a general revolt in New England against the Syndicate is vouched for by reliable managers. Lowell, Lynn, Manchester and Concord have refused to submit longer to the dictation of the Syndicate, and the movement promises to be widespread throughout New England. It will be cause for congratulation when Springfield is added to the list."

Incredible Action.

The editor of the *Houstonian*, published at Houston, Tex., prints the following on the editorial page:

"It seems incredible that the business jealousies between the Syndicate and the Independent managers should operate to exclude this great artist [Sarah Bernhardt] from any theatre in the country, and it is easy to understand the wave of indignation which has swept over the theatre-going world when it was learned that the closing of the Syndicate theatres to an Independent attraction has barred Madame Bernhardt in the State of Texas and has forced her managers to consider presenting her in a tent. Not in a long time has anything occurred in the Syndicate-anti-Syndicate fight which has met with such universal public disapprobation from the Atlantic to the Pacific as this Syndicate move to bar Madame Bernhardt's way in their theatres. The people of Texas will see her—in a tent, if need be; see her there or anywhere else she chooses to appear. Not even the Syndicate can keep her out of Texas or prevent the people of Texas or any other State from seeing Madame Bernhardt or any other star that they desire to welcome."

Milwaukee is Grateful.

The Milwaukee *Journal* is a strong fighter for a free theatre and in a recent editorial says: "The Davidson Theatre is the 'Trust' theatre in Milwaukee. Its policy is absolutely dictated by the few men in New York who compose the Syndicate. The local manager, belonging to the class well named the 'janitor managers,' is powerless in their hands. He must book for his house the performances alloted him by the Syndicate or none at all. The quality of the shows deemed worthy of Milwaukee is too well known to call for further comment. Not only must the janitor manager take the shows that are sent him but he must pay to the 'Trust' a large proportion of his profits. The deep humiliation which this must be to him is better understood when it is known that he must bear all the losses unaided by the gang that scalps his profits.

"The advent of a real independent theatre in this city is sure to bring the Syndicate crowd to terms. The Shuberts will open the Academy in a short time as a first-class house, playing first-class independent attractions. Competition is about to enter Milwaukee and Milwaukee may well rejoice."

Denver's "Janitor."

In a general editorial on theatrical affairs in Denver a writer in the Denver *Post* has this comment to make on the conditions there: "As Denver is now situated the managers of our five theatres are mere janitors. They have little voice in anything that comes here; they have to take what is given them; they are all—Mr. and Mrs. McCourt, Mr. Carson, Mr. Clifford, Mr. Pelton—people of perspicuity, of good judgment, of good taste. Individually and collectively they want much better than they get. They often personally resent the things that are given them, but they, like the public at large, are powerless in the hands of trusts and combinations who have no higher object in view than the making of money out of Denver theatregoers, giving them as little as possible in return for the gold that flows into their coffers."

ZOLA PLAY FOR BERTHA KALICH.

By her performances last week in the Garrick Theatre, Chicago, in Monna Vanna, Bertha Kalich has proved to local playgoers that she is preeminent in depicting a character of romantic tragedy. As Giovanna she reveals, however, but one quality of her art. Her talent reaches an equal height in modern realistic drama in which is pictured domestic life and whose beauty consists in its truth.

The success of Monna Vanna makes the regular production of any other play impracticable this season, but Mr. Fiske desires that American audiences should have an early opportunity to observe the versatility of Madame Kalich and her powers in what has heretofore been her chosen sphere. He has decided, therefore, to present at special performances during the latter part of the season a drama by Emile Zola, in which the chief role is in the sharpest contrast to that of Giovanna.

Mr. Fiske's purpose in going to Chicago was not only to be present at the opening of Madame Kalich's engagement but to place the other play in rehearsal. As was the case with Monna Vanna, Mr. Fiske will personally direct the rehearsals of the Zola drama, and it will be presented with the same care as to detail that marks the presentation of the Maeterlinck play. Rehearsals of the play are now going on.

LITTLE JOHNNY JONES WRECKED.

A special train carrying the Little Johnny Jones company (No. 2) to Pensacola, Fla., ran into a log train last Saturday between Monroe and Repton, Ala., on a branch line of the Louisville and Nashville. Five members of the company are reported injured, two chorus girls being seriously hurt. Among the injured are Miss Maddock, Miss Thomas, and Miss Bailey, who received injuries about the head. The company reached Pensacola Saturday night on a special train and gave a performance.

ORLENEFF'S LYCEUM

The bills at Orleneff's Lyceum last week were: Thursday evening and Sunday afternoon, The Forest; Friday and Sunday evenings, The Master Builder; Saturday afternoon, Innocent Culprits; Saturday evening, The Family Zwee.

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AN INTERESTING EPISODE.

AN episode in the press covering last Saturday and Sunday affords food for serious thought or for audible mirth, according to the viewpoint.

A dispatch from Baltimore on Saturday stated that RICHARD MANSFIELD, who was then closing an engagement in that city, had "interested himself in procuring theatres for Madame BERNHARDT," and that in pursuance of this philanthropic purpose he had addressed to the booking agents of the Theatrical Trust an open letter, which was printed in full in the dispatch.

In this preliminary letter Mr. MANSFIELD wished to be pardoned by the booking agents for humbly suggesting that the aforesaid agents "would win general commendation" if they should place the theatres they control at Madame BERNHARDT'S disposal, "even if you [the booking agents] have to move other companies. There seems to be a general sentiment," continued Mr. MANSFIELD, still addressing the booking agents, "that the policy of the theatre should be to give the public the best, regardless of party feeling." And then Mr. MANSFIELD, having in view the reports as to the possible hardship Madame BERNHARDT may suffer in touring Texas, closed with this to the booking agents: "For Madame BERNHARDT to play nightly in a tent would be to endanger her health, and the responsibility would be lodged at your [the booking agents'] door, and America would be blamed as inhospitable."

Arriving at Philadelphia on Sunday Mr. MANSFIELD gave out "correspondence" supplemental to the telegram sent by him from Baltimore. One bit of this correspondence was signed by the booking agents in New York. "We fear," said the booking agents, addressing Mr. MANSFIELD, "that you have been imposed upon. Madame BERNHARDT'S managers have a circuit of theatres of their own and are not applying to us for any dates. There is neither danger nor necessity of her playing in tents."

No doubt feeling that his sympathies had been needlessly played upon by press reports as to the Texas outlook for Madame BERNHARDT, Mr. MANSFIELD addressed to the booking agents this response to the reply, called out by his original dispatch or letter: "The statement that you had declined to book Madame BERNHARDT in your theatres is generally believed, and if it is not true the public as well as I have been imposed upon, and I am very glad to have afforded you the opportunity of making a public denial."

It is generally understood that Madame BERNHARDT was originally booked in Texas and the South by the booking agents of the Trust, and that they subsequently canceled the tour in that State and territory. It is generally known that the Trust absolutely controls the theatres in the leading cities of TEXAS, and it is presumed that if Madame BERNHARDT plays that State it must be under unusual disadvantages.

Mr. MANSFIELD may or may not—it depends upon the viewpoint—have been moved by artistic sympathy in affording an opportunity for the booking agents of the Trust to deny a series of popular suppositions inspired by the meddling habit of the press of late as to the doings of the Trust. At any rate, his original letter, which breathed artistic sympathy and an appreciation of public opinion, did offer the booking agents of the Trust an opportunity for denial, which they quickly seized, apparently on the theory that up to that moment they had been tongue-tied.

As to Texas and Madame BERNHARDT, the Texas press still exercises itself on the theory that the actress has been discriminated against, and on general grounds as to Trust-riding, and in due time the whole public will know all about the matter.

A PREJUDICED TRIBUNAL.

THE MIRROR has briefly chronicled the censorship of a certain play in various New England cities and the tendency in that locality of late to exercise some sort of supervision over amusements from a moral viewpoint. In several New England cities theatrical printing now is subjected to examination before it is permitted to be posted, and there seems to be a growing determination in that section of the country to exercise a more alert preliminary attention as to offerings in the theatres than formerly.

The press of late, and in places widely separated, has taken up the discussion of a certain class of melodramas, which it must be admitted do not confer dignity upon the theatre. THE MIRROR has at times noted this criticism of these plays, the very names of which suggest the crudities, if nothing worse, that their representations disclose. But the public itself—or that part of the public to which such plays are supposed to appeal—seems to be administering rebukes that sooner or later ought to result in the disappearance of such pieces from the stage, and thus no censorship other than this would appear to be necessary.

It is this class of plays, however, that has aroused the opposition which lately has been active in New England towns against other plays presumably of a better class, at least plays of better source and construction. The latest sensation of this sort was as to Sapho, which some years ago, it is remembered, was for a time interdicted in New York city, and the actress who is still presenting it subjected to a trial by jury. This actress was acquitted upon that trial, and the play has since been represented in New York and elsewhere, although its legitimate vogue has never been great.

As to the morality, or immorality, of this play there are, of course, as many differing opinions as there are persons with differing ideas as to it and plays of the same class. But the action of the Mayor of Springfield, Mass., in his dealing with it, can hardly be called fair or judicial. According to the press of that city that official had the power himself to forbid its representation there, but he caused its interdiction less directly. He appointed a committee of three citizens, a prominent Baptist preacher, the secretary of the local branch of the Young Men's Christian Association, and the principal of the local High School, to pass upon the question as to whether the play should be permitted or suppressed. The play was read before this committee, who naturally from their point of view—it is safe to assume that the three men named had and can have but one point of view as to the theatre—declared that it should not be played in Springfield. In fact, this tribunal from its complexion would probably prohibit nine-tenths of the plays represented everywhere if it had the power, and consideration of a question of this kind by such a body is a matter farcical enough in itself to form the basis of a comedy. If the general population of any city should be compelled to submit to the dictation of a preacher, a Young Men's Christian Association manager and a director of a High School as to the amusements they would be permitted to see, or the books they would be permitted to read, or any kindred indulgence, the times to such citizens would indeed be monotonous.

There was also opposition to this particular play in Hartford, Conn. The Mayor of that city was petitioned to suppress it, but he left the question as to its propriety to the manager of the theatre in which it was booked. "If the morals of Hartford suffered," as the reason for this reference was given, "the Mayor would hold the manager of the theatre responsible." The Mayor of New Haven, who was also approached on the subject, referred the matter to the city attorney, who, after a conference with the local chief of police, said he could see no reason why the play should not be represented.

The outlook in Springfield for the drama, if the Mayor of that city should perpetuate his "Committee of Safety," would indeed be blue. But it is safe to say that the people of Springfield would never submit to the "judicial" decrees of such a body as to the theatre.

LETTERS TO THE EDITOR.

Why?

NEW YORK, Jan. 8.

To the Editor of The Dramatic Mirror:

SIR.—To one who hopes much from the stage of the future as a means of mental and moral development the discussion at the recent meeting of the Playgoers' Club was somewhat disheartening.

The topic was—but that is of secondary importance. As an entertainment the debate left nothing to be desired. The disappointment, so far as the idealist was concerned, lay in the fact that no word was spoken for a stronger position of the stage as a recognised influence for good. Too much stress was placed upon the box-office receipts as the indicator of the really good play. The good play of the past and the successful play of the present were accepted as standards of future production.

Is it, then, impossible to have progress in the drama?

The fact was advanced that women support the stage; that when men go to the theatre it is principally to escort women, as they go where women want to go, and because of this fact the successful play is the play that appeals to women.

It is also a fact that women support the church, and there are deep-thinking, honest theologians who admit that the church has lost its influence as a history-making power, as a leader of men, and degenerated into a social organization that men avoid.

Men as well as women must be interested in the drama if it is ever to be reckoned among the powers that make for progress, and it must treat of the questions that interest the live, active, well-poised man of to-day, who has not yet degenerated into that brainless fop who cannot find recreation in anything requiring thought.

Managers are bound to be governed in their estimate of a play by the box-office receipts, and for that reason we are going to have only the class of plays that please women for some time to come. But why should not organizations like the Playgoers' Club help to inaugurate an educational campaign that shall lead to a taste for something instructive and elevating, as well as amusing?

EFFIE W. MERRIMAN.

To Conserve the Shakespeare Remains.

NEW YORK, Jan. 4, 1906.

To the Editor of The Dramatic Mirror:

SIR.—I note by your ever-welcome MIRROR that Mr. Benson has been made a trustee of the "Birthplace" at Stratford-on-Avon in place of Sir Henry Irving.

May I express the hope that he will do something to conserve the remains of Shakespeare?

Sidney Lee does nothing but write long letters guaranteeing whatever depredations the Stratford Aldermen (who seem to be emulous of the fame of the Rev. Francis Gastrell) see fit to work. Said Aldermen in 1903 deliberately razed and carted to the dump three cottages built by Francis Collins, Shakespeare's cousin and the lawyer who drew his will, on Henley Street. And Lee, who was in the United States at the time, rushed into print on his rearrival in England to say that it was all right and most appropriate, etc.

Sir Henry Irving was constant in his efforts to save every vestige (even a possible vestige) of Shakespeare. But Lee and the Stratford member of the Board of Trustees voted him down every time.

Mr. E. E. Baker, nephew of Halliwell-Phillips, another trustee, has never even presented himself at a meeting and apparently takes no interest in Shakespeare matters at all, though his distinguished uncle would have spent his fortune rather than sacrifice a scrap of paper connected with the memory of Shakespeare.

All this has been exploited and brought before Parliament and ventilated in the newspapers so often that it is *ad nauseam* to refer to it. But if Mr. Benson can do anything to save to posterity the comparatively small frontage on Henley Street which still remains as it was approximately in Shakespeare's day he will please God—at least so thinks

Yours truly,

HAROLD MCCHESNEY.

The Question of Dramatic Rights.

NEW YORK, Jan. 5, 1906.

To the Editor of The Dramatic Mirror:

SIR.—That American authors no longer sit idly by while their dramatic rights are being infringed is seen in the outcome of a long controversy between Espy W. H. Williams, of New Orleans, and Messrs. Phil Hunt and Jay Hunt, of this city. In 1899 Mrs. M. E. M. Davis, who had copyrighted a novel under the name of "The Wirecutters," assigned her dramatic rights in the novel to Mr. Williams, who dramatized it. Before selling his play the attention of Mr. Williams was called to certain similarities said to exist between The Wirecutters and a play by Jay Hunt known as Hearts of Gold. Mr. Williams, upon investigation, thought that Hearts of Gold infringed upon his play and Mrs. Davis' novel, and instructed his New York attorneys to ask for reparation in money for the infringement and to insist upon the elimination of all scenes, incidents, etc., in Hearts of Gold which were said to infringe upon his dramatic rights in his play and in Mrs. Davis' novel. The controversy between the attorneys for the respective parties was long drawn out but finally resulted in the payment by the Messrs. Hunt of a substantial sum of money to Mr. Williams and material changes in the stage version of Hearts of Gold, so that the alleged infringements were eliminated. Mr. Williams esteems the result a decided victory and a precedent to show that one may not at will use the dramatic rights of another without the other's express consent.

ELISABETH MARBURY.

Shakespeare and Euripides.

NEW YORK, Jan. 6, 1906.

To the Editor of The Dramatic Mirror:

SIR.—That Shakespeare was familiar with the eighteen extant plays of Euripides there can be no doubt. The following lines from Medea and from Macbeth are identical in thought. Medea in her first interview with Jason utters the following striking lines:

"Why, Zeus, hast thou
Bestowed on men sure tests for spurious gold,
But on the human body is no stamp
Whereby to know the base among mankind?"

King Duncan in Macbeth, Act I, Scene 4, says:

"There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust."

WILLIAM CHRYSTIE MILLER.

PERSONAL.

WHEATCROFT.—Mrs. Adeline S. Wheatcroft, of whom a recent portrait appears above, spent her holiday vacation visiting friends near this city. Mrs. Wheatcroft has taken particular interest in preparing her son, Stanhope Wheatcroft, for a professional career, and this season marks his first appearance on the stage. Mrs. Wheatcroft hopes the young man will develop strong dramatic ability, and if there is anything in heredity he should make a fine actor.

GALLAND.—Bertha Galland was out of the cast of Sweet Kitty Bellairs at the Academy of Music most of the past week, suffering from an attack of tonsilitis. She had recovered sufficiently to resume her place on Saturday night.

CROSMAN.—Henrietta Crosman will present As You Like It on next Thursday night in the Garrick Theatre. The Shakespearean comedy will replace Madeline and Mary, Mary, Quite Contrary, the double bill, which will be continued until that date. As You Like It will have a specially selected cast, with Malcolm Dunn as Orlando.

JEFFERSON.—Thomas Jefferson has gone to Florida for a month of rest, and will resume his tour in Rip Van Winkle at Milwaukee next month.

DAVENPORT.—Eva Davenport is still at Roosevelt Hospital, where she will probably remain until Feb. 1. Her daughter, Marie O'Brien, will be one of Etelka Gerster's pupils for the Winter.

MANSFIELD.—In addition to his new production of Schiller's Don Carlos and the six other productions which he has acted this year, Richard Mansfield is reviving Ivan the Terrible and the dramatisation of Hawthorne's "The Scarlet Letter." One other revival will be acted for the first time this season when Mr. Mansfield comes to the New Amsterdam Theatre in March and will be seen in ten roles.

HERMAN.—Selma Herman has been playing her part in Queen of the Convicts under great difficulties. She is suffering from a fracture of her left foot sustained during the first act of the play, in which she does a Servian dance in bare feet.

GADSKI.—Madame Gadski was painfully injured at Troy, N. Y., last Friday. She missed her footing and slipped while boarding a train and fell heavily on her left knee, wrenching the knee cap painfully.

BERNHARDT.—Sarah Bernhardt has engaged the Franklin Square Theatre, Worcester, Mass., for Jan. 31, for a special engagement in Camille. The stock company playing at the house will lay off for one night.

JEFFREYS.—Ellis Jeffreys and her London company arrived last Sunday on the *St. Paul*. She will begin her season at Daly's Theatre next Monday night in The Fascinating Mr. Vandervelt.

IRWIN.—May Irwin, it is said, has received a flattering offer from a lyceum bureau to join the ranks of platform speakers and lecture on high art in cookery, domestic science or some kindred topic. Miss Irwin has made household science her hobby.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

A. B. C., Texas: Florence Roberts did not appear in New York last season.

C. M. R.: Charles Richman has left Proctor's Fifth Avenue Theatre. James Young is now the leading man.

S. C. W., Brooklyn: A Great Game was presented in New York at the Third Avenue Theatre on Sept. 17, 1903. Max Zoellner was the manager.

F. E. M., La Crosse, Wis.: If you wish to have your play copyrighted write to Washington. The fee is little more than nominal, but there are a number of detailed specifications which must be complied with.

C. R., St. Louis, Mo.: Frohman, Fiske, and Belasco all have professional play readers in their employ who would doubtless consider your manuscript. You could naturally secure better attention by submitting the play personally.

A. L., New York city: When Little Lord Fauntleroy first came from Boston to New York the role of "Dearest" was played by Kathryn Kidder. It appears that Elsie Leslie left the stage after her marriage to William Jefferson Winter in 1901.

THE USHER

A paragraph is going the rounds of the press to the effect that George Ade has had an Indiana town named for him.

Mr. Ade has contributed notably to the gayety of this nation, and any Board of Selectmen that sees fit to give his name to a town does not satisfy a merely local pride in thus perpetuating his patronymic. Towns have been named for persons less deserving, and theatre-lovers everywhere in this country will indorse this act as one in all respects to be commended.

It is not said whether this new town of Ade is large enough to have a post-office, but if it is not it no doubt soon will be, and in time may become a great place. Indiana—of which Mr. Ade is a native—seems to be more faithful to its men of literary fame than some commonwealths. In fact, most States—and it may more truly be said of towns—are in the habit of honoring persons less worthy than those who pursue literature and the stage, the literary and stage persons usually giving way to politicians and persons transiently called "statesmen" when anything in the form of compliment is to be handed out.

When George Ade first began to be successful with his plays there were many stories afloat as to him and his local relations. One was to the effect that his father, a staid and solid citizen of an Indiana town, frowned on the play-making of his son, thinking it was beneath dignity if nothing worse. Another story was to the effect that when George began to collect royalties with a scoop shovel, or some other capacious implement, his father looked on the accumulating coin with distrust, and thought that George was getting it in some manner related to bank robbery. This naming of a town for the young man ought to dissipate the sire's idea that the theatre is a place to avoid as a vocation. Of course, for very many persons it really is a place strewn with failures and for the falsification of hopes. Generally, however, it may be said that those who succeed in the field deserve success, and vice versa.

One may look forward to the time when Ade, Ind., will have more tokens of its dramatico-literary father than a mere name. If Mr. Ade continues prosperously, and the town grows, he may adorn the place as its needs demand, if not as his fancy dictates. A park, a library, or at least a fountain or a new fire engine may serve additionally to cause the people of Ade to rise up as one man and call him blessed. Mr. Ade will no doubt reciprocate the honor bestowed upon him, leaving out of the bestowal his tendency merely to amuse.

♣

Frank E. Foster, correspondent of THE MIRROR at Iowa Falls, Iowa, sends out among other bits of philosophy these Christmas thoughts and New Year's greetings:"

"May this New Year unfold all blessed fruit it gathered from the old."

To-day is your day and mine; the only day we have; the day in which we play our parts. What our part may signify in the great whole we may not understand; but we are here to play it, and now is our time. This we know; it is a part of action, not of whining. It is a part of love, not cynicism. It is for us to express love in terms of human helpfulness. This we know, for we have learned from sad experience that any other source of life leads toward decay and waste.

Woman, they say, was only made of man,
Methinks 'tis strange they should be so unlike.
—*Beaumont and Fletcher.*

When a human soul draws its first furrows straight, the rest will surely follow. Henceforth your existence becomes ceaseless activity. The universe belongs to him who wills, who knows, who prays, but he must will, he must know, he must pray. In a word, he must possess force, wisdom, and faith. Be conquerors on the earth. Your convictions will be changed to certainties.—*Honore de Balzac.*

A friend may well be reckoned the masterpiece of nature.—*Emerson.*

Do not worry; eat three square meals a day; say your prayers; be courteous to your creditors; keep your digestion good; exercise; go slow, and go easy. Maybe there are other things your special case requires to make you happy, but, my friend, these I reckon will give you a good lift.—*Abraham Lincoln.*

Joy of Christmastide be with you!

♣

The Russian Players are now presenting a series of uptown matinees at the Criterion Theatre under the auspices of many people prominent in the most exclusive society, the performances being arranged under the patronage of Mrs. H. P. Whitney, Mrs. John Jacob Astor, Mrs. W. K. Vanderbilt, Mrs. Douglas Robinson, Mrs. Edward Wharton, Mrs. Stanford White, Egerton Winthrop, and Henry Watson Gilder.

The theatre has been generously lent by the management with the purpose of aiding Paul Orleneff and his associates to liquidate the burden of debt incurred by fitting up their Lyceum on Third Street. These actors from Moscow have failed to obtain such support as they expected from their own countrymen, possibly because of the war and the civil strife in Russia to-day. In fact, their indebtedness amounted to $9,000.

The first performance, on Jan. 9, was of Ghosts, the play in which this company attracted so much attention last Spring. Paul Orleneff is generally admitted to be, perhaps, the best Oswald who has ever appeared in New York city. In short, the entire company is of such distinguished emotional ability that patrons of the drama are more than justified in making every possible effort to furnish them such pecuniary assistance as will enable them to obtain a permanent footing here. Their sincere and wonderfully realistic style of acting is a much needed lesson to many of our own artificial performers. There will be a second performance of Tchirikoff's The Chosen People on Tuesday, Jan. 16, and The Brothers Karamasoff is advertised for the third matinee. Further means of affording financial assistance are being devised. The proceeds of the first performance amounted to an even $1,000, and the suceeding presentations certainly should not prove less remunerative.

♣

The distinction between art and news was shown the other day in one of the leading metropolitan dailies which gave columns respectively to sensational episodes of life, and what the printers of old would call "two sticks" to the singing of Faust at the Metropolitan Opera House by Eames, Caruso, Plancon, Scotti, Jacoby, Begue, *et al.*, one of the "sticks" of space being devoted to the fact that a woman of the multiple-millionaire class wore an emerald necklace worth $60,000.

It would be interesting to know the viewpoint of the person who shall search the files of the press to-day a hundred years hence, in pursuit of the study of past sociology and other matters.

ALFRED SUTRO.

Alfred Sutro, the English playwright, who has recently attained distinction, arrived in New York on Sunday, Jan. 14, on the Cunard steamship *Lucania*. His purpose is to assist in the final rehearsals of The Fascinating Mr. Vanderveit, in which Ellis Jeffreys and her London company will first appear at Daly's on Monday, Jan. 22, and to witness the Hackett-Mannering production of The Walls of Jericho. Within a fortnight he must return to England to aid in the London production of the new comedy, but he expects to be in America again next Autumn, when two of his English successes, The Perfect Lover and Mollentrave on Women, are to be staged in this country. With regard to the new piece for Mr. Hackett, Mr. Sutro stated that the work was a comedy, but as yet had not been named.

The British author on his arrival discussed his career and his ambitions quite freely. He is now a man slightly over forty years of age, and it seems that he amassed a small fortune—a very small fortune—as a manufacturer of glucose before devoting himself to playwriting, as he wished to run no risk of unnecessary poverty. He has consistently refused to write plays under contract, as he believes that such a method is merely the result of artistic greed and prevents an author from doing his best work. Alfred Sutro is in the most explicit sense an independent worker, and finds his greatest reward in the personal satisfaction of having completed a thoroughly good piece of work. Like Hall Caine, he expressed an intense interest in the type of the American multi-millionaire as a character far more dramatic than the English aristocrat, saying that he would like to write a play founded on the life and achievements of Rockefeller. He has a great respect for Shaw as the wittiest writer of dialogue produced during the past century and as a master of theatrical satire. Yet he thinks that Shaw has been unwise in his contemptuous treatment of love, and feels that Mrs. Warren's Profession was a serious mistake.

Alfred Sutro declares that the day of the sex-drama is past—and that he does not regret it.

A NOTABLE HEDDA GABLER MATINEE.

Mrs. Fiske and the Manhattan company went from Providence, R. I., last Friday to Boston, where at the Tremont Theatre Mrs. Fiske gave a special matinee performance of Hedda Gabler, in accordance with previous announcement and in response to many requests made at the time of her recent engagement at this theatre in Leah Kleschna, it being impossible at that time to comply with the demand for the Ibsen play.

The result of this appearance was remarkable. The Tremont Theatre was crowded to its uttermost capacity. The orchestra was removed in order to give additional seating room, every inch of available standing room permissible was sold, and hundreds were turned away, unable to gain admission.

Even with the great success that has attended Mrs. Fiske in this play wherever she has been seen in it in mind, this demonstration in Boston is notably significant of the growth of the Ibsen sentiment among playgoers.

L. A. WAGENHALS RETURNS.

L. A. Wagenhals, of the firm of Wagenhals and Kemper, which will control the new Astor Theatre now being built in Times Square, arrived from Europe on the White Star liner *Baltic* last Friday. Mr. Wagenhals said that the new playhouse would be ready next Fall and that it would be opened by Annie Russell in Jean Richepin's Prince Charming. Later Blanche Walsh will appear there in I Give My Word, by Madame Gresac.

The Gresac play will be produced simultaneously in four languages, Madame Dusé presenting it in Italian in Milan, Réjane in French in Paris, Fraulein Sorma in German in Berlin, and Miss Walsh in New York in English. The date of the presentation would, he said, depend on Madame Dusé.

Mr. Wagenhals' trip abroad was for the purpose of securing theatrical innovations in use on the other side.

MAUDE FEALY TRIES A SKETCH.

Maude Fealy made her debut in vaudeville at the Nelson Theatre, Springfield, Jan. 11, in a sketch entitled Capital vs. Labor, by George Riddle. She plays a little milliner, whose work cannot be delivered on account of the strike of the expressmen and other sympathetic strikes, and the story involves the son of one of her rich customers who has fallen in love with her, and the leader of the strikers, who is also infatuated. Miss Fealy played well, as usual, and was supported by Richard Edwards and Maurice Costello. People were turned away at the opening performance, as Miss Fealy's work with the Gilmore Stock company had made her a great favorite in Springfield. On Sunday Miss Fealy went on to Boston to begin rehearsals with William Collier.

TO FREE THE THEATRE.

Mobile's Citizens Take a Hand in the Fight—The Southern Circuit Grows.

The Independents have obtained the active co-operation of the citizens of Mobile, Ala., and will have a new theatre in that city early next season. The Lyric Theatre Company was organized in that city on Jan. 10 to build a thoroughly modern theatre, to be located at the corner of Conti and Joachim streets. The house will cost about $60,000 and is to have a seating capacity of nearly 1,700. Stone Brothers, of New Orleans and Mobile, are the architects. The incorporators include some of the most prominent business men of Mobile.

The Shuberts' five years' lease of the Lyric Theatre, New Orleans, becomes effective next Fall, and it is expected that there will be at least two stands between St. Louis and New Orleans open to Independents by that time. The Lyceum Theatre, in Memphis, will be on the market at the end of the present season and the Independents have already made a bid for it. If it cannot be bought at a reasonable figure a new theatre will be built in Memphis, as well as in Atlanta, Birmingham, Nashville and other cities in the central and western parts of the South.

Newspapers throughout the country are becoming more and more interested in the effort to free the theatre from Trust dominion, as the editorial comments that follow will show:

State Action Demanded.

The Houston (Texas) *Post* asks for drastic action against the Syndicate for barring Madame Bernhardt from that State. Editorially it says:

"The *Post* is not fully informed as to just what control the New York theatrical cutthroats exercise over the theatres of Texas, but it is evidently sufficient to involve not only the rights of artists but of the people who patronize the theatres. And under these circumstances it would seem that the anti-trust statutes of Texas are being violated in a most audacious manner.

"In furtherance of her efforts to protect herself it would seem that Madame Bernhardt ought to seek the assistance of the Attorney General of Texas. Of course we cannot say that the anti-trust statutes are involved in the boycott against Bernhardt, but the discrimination against her seems to include the theatres of the principal cities of the State, controlled, for the most part, by the Greenwalls.

"To bar Madame Bernhardt from Texas is an outrage that affects not only the world's most distinguished living actress, but the art-loving people of Texas who desire to witness her plays. It is enough to awaken the indignation of the public when it remembers the scores and scores of jimcrow performances which make up about 85 per cent. of the season's bookings for this territory.

"It cannot be said that the Texas theatres are without open dates, or that the people do not wish the opportunity to welcome Madame Bernhardt. The basis of the discrimination is nothing less that the mean, contemptible spirit of the Syndicate to punish Madame Bernhardt because she does not submit to its domination.

"Madame Bernhardt's material status is not particularly affected by this effort to debar her from Texas, but it is a matter of importance that the rights of the public are ruthlessly ignored and the laws of the State contemptuously violated by these theatrical leeches.

"In behalf of the long-suffering people of Texas, *The Post* publicly requests Attorney General Davidson to investigate the matter and see if the anti-trust statutes are not being violated. If they are, it is needless to suggest that he will perform his full duty in the premises."

The Trust and the Press.

The *Journalist*, published in New York, predicts complete success for the Independents in the following editorial:

"In a series of articles, republished in this issue, the *Journalist* has recently called the attention of newspaper proprietors and dramatic critics to the remarkable condition prevailing at the opening of the new dramatic season. It seems almost incredible and it is altogether monstrous that there should be any question of the success of Mr. Belasco, Mr. Fiske and the Shubert firm.

"Here are three of the very foremost managers in the country. They have many hundreds of thousands of dollars' cash capital. They have in their employ a small army of actors and actresses who rank among the best in the world. They present some of the most brilliant plays and attractions now on the stage. And they have, after infinite labor and paina, secured a limited number of theatres in which to present these attractions.

"Why, then, should not these managers, all working independently, but in thorough harmony with one another, be assured of a successful season?

"Why should there be an uneasy feeling of apprehension on the part of the public lest some malign influence shall play hobb with their plans?

"Why should all the cities in the South, to say nothing of all the smaller cities in the North, be forbidden to see all the great plays that these great managers are anxious to present to them?

"Only one answer is possible to all these questions: The Theatrical Trust is against them.

"It has crushed, ruined and subjugated many other managers. It will crush these if it possibly can.

"The big stick it uses is the monstrous clause in the Syndicate agreement providing that no attraction can be played in a Syndicate theatre if it has been played in an Independent theatre.

"According to this, if Mrs. Leslie Carter plays in the Belasco Theatre in New York, as she does, she is not allowed to play in any Syndicate theatre anywhere. And as the Syndicate controls nearly all the theatres in all the cities the people who want to see her must leave home to do it if they happen to live in Syndicate territory.

"These three managers are going to succeed this season in the comparatively small chain of theatres they control. They are too strong to be crowded out of their own houses. What the independent press would like to know is why this monstrous monopoly should be allowed to shut out the plays and actors the people want to see from any city in this free country.

"It is a question of absorbing interest to newspaper proprietors and dramatic critics."

Healthful Competition Again.

Providence is ready to welcome the changed policy at the Imperial, now the Shubert Theatre. The Providence *Journal* says:

"The official announcement of the new management of the Imperial Theatre last week contains the gratifying news that the big Theatrical Syndicate is no longer able to exclude from Providence actors and managers who object to having their receipts diverted into the pockets of commercial men who assume none of the responsibilities of productions. This selfish policy unquestionably has degraded theatrical standards, for the New York managers who closed houses throughout the country to the Independents assumed that the public was obliged to patronize whatever was offered. Acting on this belief, actors not of stellar capacity were made into stars, and the only first-class feature of a large number of the new 'attractions' was the price charged—theatre-goers were told to pay two dollars a seat for the privilege of witnessing performances scarcely good enough for the circuit of second-class theatres.

"When the Syndicate first threw out its tentacles Mrs. Fiske refused to be dominated by managers who saw only the commercial side of the theatre. She proposed to follow her own ideas in dramatic art, and, although at times forced to play in cheap halls or third-rate theatres, she maintained a successful fight against the powerful Syndicate. Later she was joined by David Belasco, the Shuberts and other independent managers. Theatres were secured in the large cities, and a few months ago it was evident that the Syndicate's high-handed policy was not succeeding.

"Providence was added to the list of cities having anti-trust theatres when the Imperial was taken by the Shubert interests, and next month it will be possible for local theatregoers to see at that house actors of exceptional capacity in plays of merit. But the coming of the Independents means more than the appearance of Mrs. Fiske, Sarah Bernhardt, David Belasco's stars and De Wolf Hopper—it means that hereafter Syndicate 'attractions' will be subjected to wholesome competition, which will operate to the advantage of patrons.

"Conditions undoubtedly will be improved when managers realize that the people are not obliged to accept whatever is offered or stay at home; and according to the present outlook the passing of the Imperial into the hands of aggressive Independents who are able to present eminent actresses like Sarah Bernhardt is bound to have some effect on the Forty-second Street Syndicate, which, notwithstanding its strength, is not exempt from the workings of the natural laws which enable the fittest to survive."

Time to Dissolve.

Says the Springfield *Union* on the subject of the Syndicate:

"In all probability the Syndicate, or Theatrical Trust, will have been dissolved or reorganized by another season. It has been getting pretty hard knocks this season and the unpleasant notoriety arising from the attacks to which it has been subjected has been felt in the box office. Syndicate attractions as a rule have not been profitable this season, and though the theatre-going public generally does not stop to inquire as to whether or not a play is produced under Syndicate auspices, yet so much has been said about the Syndicate and its methods that the public has apparently taken notice. It is said that Charles Frohman is more than willing to withdraw from the Syndicate, as many of his attractions have suffered by its booking methods.

"A potent reason contributory to the breaking up of the Syndicate are the numerous lawsuits to which the Syndicate has been subjected with a consequent publicity as to its methods and business secrets that has brought it into disrepute. The Independents have made their strongest fight by means of lawsuits. For reasons best known to itself the Syndicate prefers not to become involved in lawsuits. There is too much publicity and too much unpleasant notoriety about them.

"If the Syndicate can do no better for Springfield than it has done thus far this season, then it were well for Mr. Gilmour to cut loose and do his own booking, as he did for several years.

"That there is to be a general revolt in New England against the Syndicate is vouched for by reliable managers. Lowell, Lynn, Manchester and Concord have refused to submit longer to the dictation of the Syndicate, and the movement promises to be widespread throughout New England. It will be cause for congratulation when Springfield is added to the list."

Incredible Action.

The editor of the *Houstonian*, published at Houston, Tex., prints the following on the editorial page:

"It seems incredible that the business jealousies between the Syndicate and the Independent managers should operate to exclude this great artist [Sarah Bernhardt] from any theatre in the country, and it is easy to understand the wave of indignation which has swept over the theatre-going world when it was learned that the closing of the Syndicate theatres to an Independent attraction has barred Madame Bernhardt in the State of Texas and has forced her managers to consider presenting her in a tent. Not in a long time has anything occurred in the Syndicate-anti-Syndicate fight which has met with such universal public disapprobation from the Atlantic to the Pacific as this Syndicate move to bar Madame Bernhardt's way in their theatres. The people of Texas will see her—in a tent, if need be; see her there or anywhere else she chooses to appear. Not even the Syndicate can keep her out of Texas or prevent the people of Texas or any other State from seeing Madame Bernhardt or any other star that they desire to welcome."

Milwaukee is Grateful.

The Milwaukee *Journal* is a strong fighter for a free theatre and in a recent editorial says: "The Davidson Theatre is the 'Trust' theatre in Milwaukee. Its policy is absolutely dictated by the few men in New York who compose the Syndicate. The local manager, belonging to the class well named the 'janitor managers,' is powerless in their hands. He must book for his house the performances allotted him by the Syndicate or none at all. The quality of the shows deemed worthy of Milwaukee is too well known to call for further comment. Not only must the janitor manager take the shows that are sent him but he must pay to the 'Trust' a large proportion of his profits. The deep humiliation which this must be to him is better understood when it is known that he must bear all the losses unaided by the gang that scalps his profits.

"The advent of a real independent theatre in this city is sure to bring the Syndicate crowd to terms. The Shuberts will open the Academy in a short time as a first-class house, playing first-class independent attractions. Competition is about to enter Milwaukee and Milwaukee may well rejoice."

Denver's "Janitors."

In a general editorial on theatrical affairs in Denver a writer in the Denver *Post* has this comment to make on the conditions there: "As Denver is now situated the managers of our five theatres are mere janitors. They have little voice in anything that comes here; they have to take what is given them; they are all—Mr. and Mrs. McCourt, Mr. Carson, Mr. Clifford, Mr. Pelton—people of perspicuity, of good judgment, of good taste. Individually and collectively they want much better than they get. They often personally resent the things that are given them, but they, like the public at large, are powerless in the hands of trusts and combinations who have no higher object in view than the making of money out of Denver theatregoers, giving them as little as possible in return for the gold that flows into their coffers."

ZOLA PLAY FOR BERTHA KALICH.

By her performances last week in the Garrick Theatre, Chicago, in Monna Vanna, Bertha Kalich has proved to local playgoers that she is pre-eminent in depicting a character of romantic tragedy. As Giovanna she reveals, however, but one quality of her art. Her talent reaches an equal height in modern realistic drama in which is pictured domestic life and whose beauty consists in its truth.

The success of Monna Vanna makes the regular production of any other play impracticable this season, but Mr. Fiske desires that American audiences should have an early opportunity to observe the versatility of Madame Kalich and her powers in what has heretofore been her chosen sphere. He has decided, therefore, to present at special performances during the latter part of the season a drama by Emile Zola, in which the chief role is in the sharpest contrast to that of Giovanna.

Mr. Fiske's purpose in going to Chicago was not only to be present at the opening of Madame Kalich's engagement but to place the other play in rehearsal. As was the case with Monna Vanna, Mr. Fiske will personally direct the rehearsals of the Zola drama, and it will be presented with the same care as to detail that marks the presentation of the Maeterlinck play. Rehearsals of the play are now going on.

LITTLE JOHNNY JONES WRECKED.

A special train carrying the Little Johnny Jones company (No. 2) to Pensacola, Fla., ran into a log train last Saturday between Monroe and Repton, Ala., on a branch line of the Louisville and Nashville. Five members of the company are reported injured, two chorus girls being seriously hurt. Among the injured are Miss Maddock, Miss Thomas, and Miss Bailey, who received injuries about the head. The company reached Pensacola Saturday night on a special train and gave a performance.

ORLENEFF'S LYCEUM

The bills at Orleneff's Lyceum last week were: Thursday evening and Sunday afternoon, The Forest; Friday and Sunday evenings, The Master Builder; Saturday afternoon, Innocent Culprits; Saturday evening, The Family Zwee.

TELEGRAPHIC NEWS

CHICAGO.

Monna Vanna Arouses Enthusiasm—The Marriage of William Ashe Colburn Notes.

(Special to The Mirror.)

CHICAGO, Jan. 15.

Monna Vanna at the Garrick more than realized even the high expectations of it as an example of dramatic art at its best, and following though at a considerable interval the brilliant presentation of Leah Kleschna has established the reputation of Manhattan Theatre productions beyond doubt in this city. Whatever hereafter may be offered here under the direction of Harrison Grey Fiske or as a Manhattan Theatre success will be expected to be of the highest character. Patrons, critics and at least one manager of prominence who has apparently pleasant relations with the Syndicate have expressed unqualified admiration of the achievements in staging Monna Vanna. The manager referred to was enthusiastic in particular over the great scene of the departure of the carts with food for the Pisans, also the handling of the stage crowds. The opinion that this Maeterlinck play is a masterpiece is unanimous and the general enthusiastic appreciation of the star, Hertha Kalich company and production must be very gratifying to Mr. Fiske. The achievement of Madame Kalich as Monna is as genuine as it is remarkable, the greatness of simplicity. The Guido of Henry Kolker, though marred somewhat the opening night with indistinctness of enunciation, was generally masterful. In the last act he was most admirable and convincing. Frederick Perry's Marco Colonna was recognized at once as a great impersonation. Leonard Shepherd's Trivulzio held the undivided attention from first to last of every speech and left the impression of a brilliant bit of acting, distinctly remembered in spite of the length and strength of other parts. Joseph O'Meara, last season leading man at the People's, in stock, and Stanley Jessup answered fully as the lieutenants the requirements of this fine organization. Further Manhattan Theatre productions like Leah Kleschna, with Mrs. Fiske, and Monna Vanna, with Bertha Kalich, will turn the tide back toward the finest and set a standard.

The Marriage of William Ashe, beautifully staged and admirably acted at the Illinois by Grace George and her company, has been generally praised by the critics and enthusiastically received by the audiences.

While Bradeylzing Chicago with The Pit at McVicker's and The Marriage of William Ashe at the Illinois simultaneously the busy William A. still had time to think fondly of his Coney Island enterprises next Summer. He said he would have two and expected to be on hand there early. He ventured not a word about the "great Shakespearean festival" with everybody's stars, and then some at the Auditorium, as reported, in the Spring. A conflicting statement by Charles Frohman has appeared, but it does not seem to worry Mr. Brady any.

New Year greeting is acknowledged most gratefully from Minnesota's bright contribution to the stage, Janet Priest. Happy days to "the tabloid comedienne."

Manager Will Davis, of the Illinois, let go the wheel of management long enough to seek the shores of Cuba via The Only Way, Chicago and Alton, in company wih a prince—of general passenger agents—George J. Charlton. In the absence of Mr. Davis Business Manager Thomas Noonan was in charge of the till and the tiller.

The Darling of the Gods, with Percy Haswell, comes to the Garrick on Jan. 21.

Blanche Ring, Mabel Barrison and John Slavin will all be in the new production at the Chicago Opera House. Rehearsals are to begin soon, and Harry B. Smith, author, and Stafford Walters, composer, are to arrive next week. The date of production is not announced.

Teresa von Braune, of The Wizard of Oz company, who has been playing the witch, appeared as Sir Dashemoff last Wednesday. She sang finely and revealed a graceful manner, though she was a bit nervous. The audience heartily encouraged her with several encores.

Donald Robertson's Dramatic Students' Club will give The Silent System, In a Balcony, and The Intruding Widow at Ravinia Park.

Mr. Hubbard, of the *Tribune*, notes the decay of musical comedy in public favor, yet last week, with a predominence of plays in opposition, I saw several full houses at theatres where musical comedy or extravaganza was the attraction. The attendance at the La Salle, for instance, where there is never any other kind of bill, has increased lately and remained large. Interest in jogtrot musical mixtures by ordinary companies may be waning, but Chicago seems ready to welcome any operatic production that is good in all details.

Edna May comes to the Illinois on Jan. 22 for two weeks. Lulu Glaser and Viola Allen are due later.

The Elks, three thousand strong, dedicated their purple temple last week, and Ben Jerome wrote a song especially for the occasion, but he stayed in New York.

Grace Ferrard, a Chicago actress, who played Miss Eichorn, the skyscraper girl, in Mrs. Wiggs of the Cabbage Patch, beamingly informs me that as the daughter of the late Dr. George Ferrard she has become the sole heir to an estate of $38,000 left by an old maid aunt in Lima, Peru. Dr. Ferrard was Spanish.

Rehearsals for the tour of The Homeseekers were begun to-day, with J. Richard St. Vrain as director.

James Newton Drew engaged people here last week for Esther Rujero's company, which he will direct. The tour will open in East St. Louis Feb. 4.

Laura Sawyer, a bright young leading woman, who makes her home here, was held up in Michigan Avenue recently about 7 P. M., near her home. The robber got $56.56, but $56 was in a check, which was stopped at the bank. For his 56-cent impudence the highwayman got a good poke with an umbrella.

Fred Raymond is in high spirits over the big success of his Missouri Girl in the West this season, which exceeded his most egotistical expectations.

Up on the North Side a man offers in a shop window "actors and pugilists, 50 cents." He means photographs.

Tony Denier after twenty years of residence here will sell his home in Indiana Avenue, move to New York, and have his headquarters with Colonel T. Allston Brown.

The Woman in the Case comes to the Columbus on Feb. 4.

Did Frank Livingston publish the *Livingston Gazette* just to let the people know that because a star wears a stovepipe is no reason he draws well? Or that a theatrical manager is known by the company he keeps?

Manager W. T. Gaskell, of Rowland and Clifford's Dora Thorne broke the record at Salt Lake City, and so is sending out Happy New Year cards about "The sweetest story ever told," without specifying whether he refers to the play or the box-office.

In advancing the interests of A. H. Wood's Queen of the Highbinders, which had a big week in care of James H. Brown at the Alhambra last week, the press agent distinguishes Mr. Wood as a manager who never experienced a setback. The Highbinder ran very popularly at the Alhambra, chiefly on account of its good comedy and melodramatic scenes and staging.

The Russell Brothers bring Mark Swan's Jewel Mystery to the Bijou this week, with Mrs. Russell in the cast and a big week assured.

John H. Havlin and George Nicolai's production of Daniel Hart's Rocky Road to Dublin, with Barney Gilmore as Bob Daley, is at the Academy this week.

Manager Frank June, of the Warrington, Oak Park, started the new year briskly with the Flints.

A new play by Lem Parker, Barton Holt of 'Frisco, is the bill at the People's this week.

Edmund Day's new play, Behind the Mask, had a good week at the Columbus last week, but Manager W. B. Lawrence decided on still further improvements and put on a virtually new edition of the play last Saturday night. Further notice next week.

Robert Milton was back in town last week as stage director for Monna Vanna.

The Prince of Pilsen is rivaling the Wizard of Oz in drawing power in Chicago, business having been fine and increasing since the opening at the Studebaker last Monday. Arthur Donaldson, Jess Dandy, Ruth Peebles, the always handsome Savage staging, the cleverness of Frank Pixley's book and most ingratiating Luders' music are the chief secrets of success. It seems like the happy days of old lang syne at the Studebaker now.

Beatrice Mackenzie, whose excellent General Jinjur, in The Woggie Bug, gave it some of its bright moments, is going into vaudeville, opening at the Majestic next week in a musical comedy sketch by Louis H. Newcomb, entitled A Montana Beaut. In this Miss Mackenzie is a cowboy girl. Walter Shannon and Harry Duncanson are in her company.

The Homeseekers will begin its tour at Joliet on Feb. 1.

Cecil Lean, as The Umpire, has issued a set of rules for football à la La Salle. Following President Roosevelt's advice Mr. Lean hits the success line hard, and if touchdowns are hits, runs up a big score in The Umpire.

Henry Dixey in The Man on the Box is due at the Garrick on Jan. 23.

May Irwin comes to McVicker's for two weeks on Jan. 28.

Robert Mantell opens at the Grand in King Lear on Jan. 26.

The Sho-Gun comes to the Studebaker on Jan. 29 with John E. Henshaw and the Wallack organization for two weeks. E. D. Conolly has arrived in advance.

The bills this week: Garrick, Monna Vanna with Bertha Kalich; Studebaker, Prince of Pilsen; Illinois, Grace George; Grand, Wizard of Oz; Chicago Opera House, His Honor the Mayor; Colonial, Ham Tree, with McIntyre and Heath; Bush Temple, Aristocracy; McVicker's, Trilby, with Wilton Lackaye; Columbus, Funny Mr. Dooley; La Salle, The Umpire; Great Northern, Busy Izzy; People's, Barton Holt of 'Frisco; Criterion, Fast Life in New York; Marlowe, Jim the Penman; Alhambra, Fighting Fate; Academy, Barney Gilmore; Bijou, Russell Brothers; Avenue, Honor of a Cowboy.

The Pit has drawn some large houses at McVicker's, but the bill was changed last night to Trilby, with Lackaye as Svengali.

Kilroy and Britton have established headquarters for their several attractions, including The Aristocratic Tramp, Cowboy Girl and others, in the Rowland-Clifford suite, Grand Opera House. Albert W. Taylor, who has been playing leads for two seasons, has been called in and promoted to be general manager for the firm.

Sarah Bernhardt will probably close her American tour with a return Chicago engagement at the Garrick next April. Margaret Anglin will be in the company during this engagement.

Fred. Raymond, one of the most steadily successful writers, producers and managers of plays Illinois has contributed to the profession, writes me from his hearthstone at Sycamore that he is working on a new play which will be tried out in the Spring and started on its travels in the early Fall. Mr. Raymond will send The Missouri Girl over the coast trip next season, same route at this, and another Missouri Girl Company will play the Central States and Middle West. My Frisky Dad will play the Middle and Eastern States next season. He has leased Missouri Girl for the East, also Old Arkansas East and West and Missouri Girl South.

My friend The Historian respectfully informs Amy Leslie that the statement in her article in a recent issue of a dramatic paper indicating that the Kiralfys first produced The Black Crook is incorrect. The gigantic spectacle of The Black Crook was first produced by Jarrett and Palmer at Niblo's Garden, and Charles Morton, a melodrama actor of note then, played the lead, Hertzog, for two seasons under Jarrett and Palmer's management. After Jarrett and Palmer's Black Crook run at Niblo's the Kiralfys, who had been doing Hungarian dances with George Fox's Humpty Dumpty at the Olympic, bought Black Crook, revised it for variety acts and reproduced it.

Lincoln Carter's first gold nugget, The Fast Mail, is going out again spick and span next season under the management of W. E. Raynor of Mr. Carter's staff at the home offices in the Criterion.

General Manager Hogan, of the Lincoln Carter attractions, and the Criterion, has booked a long list for the new year at the Criterion. Lottie Williams last week was followed by Fast Life in New York, and then come in the order named: Fighting Fate, Barney Gilmore, Why Girls Leave Home, Tracked Around the World, Light House by the Sea, When London Sleeps, Selma Herman, Lured from Home, Highbinders, Ninety and Nine, and Dangers of Working Girls.

Seldom does a steel curtain get a round of applause, but the one at the New Majestic has that distinction. It is one of the very few in the world that has a smooth surface. On this Ansel Cook painted a French scene so finely that the fashionable audience of the opening night gave it an enthusiastic volley of handclapping. The impression of a steel curtain is dispelled entirely, and the picture is the great ornament to the auditorium.

J. A. Harney, recently business-manager of Uncle Dan'l, has become business-manager of the new Edmund Day play, Behind the Mask, which W. B. Lawrence and E. D. Stair have placed on the road.

Joe Pilgrim, who has now had charge of the People's for several months as house manager for Wingfield, Rowland and Clifford, has made an excellent record.

Has Manageress Elizabeth Shober of the Bush Temple hired a private Pegasus for the Players? George Alison, who recently had a poem in the *Century*, has another in *The Players' Weekly* and H. C. Hickman has another. Charles Balsar, last season at the Bush and now with Mrs. Fiske, has a poem in a recent issue of an Eastern paper. Morris McHugh is urged to contribute a few rhapsodic lines on The Beautiful Moonlight on the Drainage Canal.

OTIS COLBURN.

PITTSBURGH.

The Heart of Maryland—E. S. Willard—Buster Brown—Kellar—The College Widow.

(Special to The Mirror.)

PITTSBURGH, Jan. 15.

Kellar, with the same ever-fascinating programme of ledgerdemain, entertained two very large audiences to-day at the Bijou, introducing one new illusion, The Witch, the Sailor and the Enchanted Monkey, which proved interesting. More to Be Pitied Than Scorned comes next week.

Up at the Empire to-night From Rags to Riches held the attention of a large audience. Next week Eugenie Blair appears in Oliver Twist and East Lynne.

David Belasco's revival production of The Heart of Maryland began a two weeks' engagement to-night at the Belasco. Mrs. Temple's Telegram is the underline for a return engagement.

E. S. Willard and his company appeared to-night at the Nixon before a good-sized house in David Garrick and The Man Who Was. The other plays to be presented during the week are The Fool's Revenge, The Brighter Side, The Professor's Love Story, The Middleman, A Pair of Spectacles, and Tom Pinch. Lulu Glaser in Miss Dolly Dollars follows.

The Alvin was filled to-night with an audience which gave Buster Brown a good welcome. Master Gabriel plays the title role in his same clever way, and George Ali as Tige, the dog, is still one of the chief features. For next week, The Isle of Spice.

The Gaiety offers The World Beaters, featuring the Six Samois. Next week comes Wine, Woman and Song.

All of the theatres last week had attractions which appealed to the playgoers, and the result was that they all did large business. Chauncey Olcott at the Alvin, Thomas E. Shea at the Bijou and The College Widow at the Nixon all had capacity audiences for nearly every performance.

Fulton's Jolly Grass Widows holds forth at the Academy.

Little Marjorie Barrett, the clever child actress of this city, began a six weeks' vaudeville engagement last week over the Orpheum circuit.

The Theatrical Attaches held their ball to-night at Central Turner Hall.

Colonel Henry W. Savage was in the city for several days last week overlooking The College Widow at the Nixon. ALBERT S. L. HEWES.

BOSTON.

Bernhardt's Engagement—The Heart of a Sparrow Produced—Stock Revivals.

(Special to The Mirror.)

BOSTON, Jan. 15.

An especially large number of changes of bills was made in Boston to-night and the new attractions were so strong that the competition was unusually keen. Between the Bernhardt opening, the first production in America of The Heart of a Sparrow and the new plays coming to town the critics had their hands full.

There was no question where the largest audience in town was, for the big auditorium at the Boston rarely held more people within its walls than to-night, and Sarah Bernhardt opened her engagement here under most advantageous circumstances. All the week the big sale had been going on without interruption, and of all the plays in the varied repertoire no one seemed to have such general call as the opening bill, La Sorciere. While the smaller places see her only in La Tosca, Camille or La Sorciere, Bernhardt gives Boston her full repertoire, changing her bill every performance and playing four matinees. And yet nobody hears Bernhardt complain of overwork! As Mrs. Campbell gave this play in English here last year, there was special interest in seeing the French original, and consequently Bernhardt was given an especially hearty greeting. She played with her utmost effectiveness and the members of her company added to the strength of the presentation, which will be repeated once during the final week.

William Collier gave the first performance on this side of the Atlantic of The Heart of a Sparrow, by Cosmo Gordon-Lennox, Marie Tempest's husband, who fitted his better half so admirably with The Marriage of Kitty that it was an interesting event to see a new play from his pen. The cast at the Hollis to-night was as follows:

Claude Letellier	William Collier
Mr. Overstead	John G. Saville
Martinac	George Nash
Sir Thomas Henchester	Charles B. Poore
John	Charles Fullheart
Ethel Henchester	Ida Conquest
Margot Rayburn	Grace Hadsell
Nadia Martinac	Pauline French
Lady Sophia Overstead	Madeleine Haslett
Lady Henchester	Emily Harrison
Ellen	Eileen Anglin
Signora Concetta Pamphili	Irene Avon
Wilson	Marion Howe

The story of The Heart of a Sparrow is about a susceptible young man, Claude Letellier, who cannot resist pretty faces, but "like a sparrow" flits from one girl to another. He becomes somewhat implicated with the Russian wife of a celebrated duellist, which results in so much unpleasantness for Claude that his flirting propensities are entirely cured, and he and his pretty young wife become finally reconciled.

Marie Cahill was the most interesting of the musical newcomers of the night, for she has a large following here and the piece in which she opened at the Tremont. Molly Moonshine, was new to the Boston stage. As its action gives her frequent opportunities to sing and to show her facility as a comedienne, it would be welcome at any time, but it was especially so now as the supporting company is one of the best that she has ever brought here.

Wonderland, too, drew a large audience to the Majestic, which has a clientele especially partial to musical comedy productions like this. It is a lively, girly show, as New Yorkers already know, and the principals who were especially well received by the Boston audience were Sam Chip, Lotta Faust, Bessie Wynne, William Cameron and Elvia Crox Seabrooke.

At the Castle Square the third of the classic revivals made by the Boston Stage Society was given this evening, and The Merchant of Venice shared the same good favor that had been given its predecessor. This afternoon there was a special first performance given before an audience exclusively of children, under the auspices of the Twentieth Century Club, and it was a treat to see how the youthful playgoers enjoyed their introduction to Shakespeare. The programme to-night met with equal favor, the Portia of Lillian Kemble and the Shylock of John Waldon being conspicuous features. As Bassanio Charles Mackay was admirable, and Mary Young made a dainty Jessica. The stage settings were especially scholarly and artistic.

It was a most appropriate thing to have the stock company at the Empire revive A Message from Mars, since that success, originally given here by Charles Hawtrey, was one of the best liked works of the whole season, and the original limit of the presentation was conspicuous for the size of the audience. The revival was essentially the same as the original presentation, with Hewell Hansel in his admirable performance of Hawtrey's old character, especially fine in the second act, and his associates in the cast all appeared to advantage.

They continue to come pretty near the continuous at the Colonial this week, for at the last moment it was arranged to continue the special Clarice matinees with William Gillette and his company, making a one-night dash to Worcester and back again, while the evening and the regular matinee will be devoted to the farewell appearances here of Edna May and The Catch of the Season, which goes from here to Chicago and will not be presented in New England again. The twelve performances of last week drew more people to the Colonial than the house had known in any single week of its history.

Blanche Walsh and The Woman in the Case are in the second week of their engagement at the Park, playing to splendid business and creating quite a stir by means of the third act of the play.

Coon Hollow is the melodrama for the week at the Bowdoin Square. George E. Lathrop, the proprietor, and Jay Hunt, the general director of this house, have sailed for Europe to look out for new plays and other features of the season, but the excellent work of the organization goes on as usual. N. S. Wood will play an engagement here supported by the resident players.

Everett Hogan and Rufus Rastus give the patrons of the Globe a novelty this week in a coon show that is given entirely by colored people. Nat Wills had a capital week with The Duke of Duluth, which was one of the best musical comedies that have been given at this house this season.

The Confessions of a Wife opened to a good house at the Grand Opera House this week. It will be followed by Child Slaves of New York for a single week.

Quite a party of critics and theatrical people went out to Fitchburg yesterday to meet the special train which brought Sarah Bernhardt and her company to Boston. A medal is to be given her while she is here by the Cercle Français of Harvard, and she will be the guest of honor at a big reception to-morrow which will be tendered by the Alliance Française at the Tuileries.

There will be a change in lesseeship at the Empire in a fortnight, and the admirable stock company which has occupied the house since the middle of the Summer will go out of existence. Although no public statement has yet been made in regard to the future occupancy, rumor has it that it will return to vaudeville, beginning on Feb. 3. Whether it will be an extension of the Poli circuit or comes into control of the other vaudeville managers, who have had a representative in Boston off and on for the past two months, remains to be seen. R. H. Allen, the proprietor of the house, has gone South.

Lew Dockstader was one of the guests at the dinner of the Massachusetts Press Association last week, and in the evening the members saw his minstrels at the Majestic. Later in the week he gave a professional matinee, which was attended by all the well-known actors playing in town.

Theatrical people were interested in reading of the failure of Nathan B. Goodnow and Company, brokers, last week, for the late Mr. Goodnow originally built the Grand Opera House and was interested in dramatic affairs up to the time of his death. However, his successors in the brokerage business, while keeping the same name, were not identified with the Grand Opera House in any way.

Antonio Maiori, an Italian actor, came on from New York with his company and gave a single performance of La Morte Civile at the Hub, making a pronounced impression by his work in tragedy.

The auction sale of seats for the coming Cadet Theatricals has been in progress during the past week, and a big success for Miss Pocahontas is assured. The premiums have not had any of the sensational figures of some earlier years, but the average has ranged higher than usual.

Lillian Kemble celebrated her birthday last week by a chafing dish party given in her dressing-room at the Castle Square. Kate Ryan was the guest of honor, and Marion Ballou, who had been playing the title-role in Oliver Twist that week, was the "only man in the party."

Charles Frohman and William Harris came on from New York last week so as to attend the first dress rehearsals of The Heart of a Sparrow and see the first performance here.

There is no truth in the report that Viola Allen is to appear in a production of All's Well That Ends Well in Chicago this Spring.

Aleppo Temple, Mystic Shrine, has bought out the Colonial for the third night of the engagement of Frank Daniels in Sergeant Brue.

At the Memorial Arch benefit at the Hollis on Jan. 11 the most interesting feature was the first performance on any stage of That Old-Fashioned Motto, a one-act play by Justin Adams, given by George W. Wilson, for so long in the stock company at the Museum. It is a simple piece, showing a countryman coming to the city and righting a wrong done by others, as well as teaching a young friend who has committed forgery the error of his way. Mr. Wilson's impersonation was delightfully simple, yet pathetic, and he scored a big hit. James Burroughs, another Museum favorite, also made a hit in the little play.

Charles Mackay and his wife entertained all the men of the Castle Square Stock company at his home after the performance of Oliver Twist Jan. 13.

Mary Hall's personal success in the title-role of La Tosca was the feature of last week at the Empire. It was the most trying character that she had ever played there and her work was effective in every respect.

Mrs. Fiske's matinee performance of Hedda Gabler at the Tremont Theatre on Friday, Jan. 12, was a pronounced success. Every available inch of space was occupied. This was the first time Mrs. Fiske ever presented Hedda Gabler in Boston, though she has become famous in the character, which she has portrayed frequently in other cities.

James Shesgreen, business manager of The Galloper, was seriously injured last week by being thrown from an automobile. JAY BENTON.

PHILADELPHIA.

Mansfield—Sweet Kitty Bellairs—Sothern and Marlowe—Mantell—Ben Greet.

(Special to The Mirror.)

PHILADELPHIA, Jan. 15.

Richard Mansfield on his opening this evening at the Garrick Theatre was honored by a crowded audience and The Misanthrope was received with much favor. The engagement is for two weeks, during which time he will appear in nine different plays and will revive The Scarlet Letter.

Sweet Kitty Bellairs, with Bertha Galland in the title-role, is the attraction at the Lyric Theatre. The comedy is beautifully presented, with the usual Belasco stage surroundings. Jefferson De Angelis in Fantana comes on Jan. 29 for a five weeks' stay.

Prevost Harrison, of the University of Pennsylvania, has invited Richard Mansfield to address the faculty and students. The lecture will take place at Houston Hall on the afternoon of Jan. 18. The subject is to be "Man and the Actor."

E. H. Sothern and Julia Marlowe, with The Taming of the Shrew, are this week's programme at the Broad Street Theatre. This engagement is for three weeks and will be followed by William H. Crane on Feb. 5.

The Education of Mr. Pipp, with Digby Bell and a large company, inaugurated a two weeks' term to-night at the Chestnut Street Theatre. George M. Cohan in George Washington, Jr., follows on Jan. 29.

The Pearl and the Pumpkin is in its second and final week at the Chestnut Street Opera House, playing to large patronage. Olga Nethersole follows on Jan. 22 for two weeks.

Robert Mantell in a series of Shakesperean revivals has done wonderfully well at the Walnut Street Theatre, appearing in King Lear, Othello, and Macbeth.

Florence Bindley with The Street Singer is in her second and final week at the Park Theatre. Al. H. Wilson in The German Gypsy follows on Jan. 22. 'Way Down East comes on Jan. 29 for a twe weeks' term.

At the Grand Opera House The Runaways, with Honey Boy George Evans and a big cast, is the feature for this week. James O'Neill's farewell in Monte Cristo follows on Jan. 22. Buster Brown on Jan. 29. His Last Dollar on Feb. 5.

A new melodrama by Lincoln J. Carter, entitled The Eye Witness, received its first representation in this city at the Girard Avenue Theatre. Ben of Broken Bow is advertised for Jan. 22.

Queen of the White Slaves, in spite of its many previous engagements, is a big attraction this week at the National Theatre. At the World's Mercy comes on Jan. 22. Texas on Jan. 29.

More to Be Pitied Than Scorned holds the boards at the People's Theatre. A Race for Life follows on Jan. 22.

Hart's Kensington Theatre presents Girl of the Streets. Mamie Fleming in Carmen is announced for Jan. 22.

How Baxter Butted In opened to-night at Blaney's Arch Street Theatre. The Flaming Arrow comes on Jan. 22.

Ben Greet's engagement for four performances of Shakespeare plays last week at the Academy of Music proved a decided success, arousing general enthusiasm among the many schools and academies. A return engagement has been requested.

Willard Spenser has just completed a new opera on the style of Princess Bonnie, which has been read and accepted by Nixon and Zimmerman and will be launched here in the Spring.

The Bon Ton Theatre this week added a dramatic company, but nevertheless adheres to vaudeville features and the continuous performance at popular prices.

Forepaugh's Theatre Stock company appears this week in an elaborate scenic production of The Charity Ball. Patrons of our high-priced theatres would view this performance with pleasure and astonishment. Nellie Callahan has been added to the company. On the Suwanee River is announced for Jan. 22.

Darcy and Speck's Stock company at the Standard Theatre presents The Dangers of Working Girls. Held by the Enemy comes on Jan. 22.

Dumont's Minstrels at the Eleventh Street Opera House retain William Henry Rice and the many novel features of the past week, adding a burlesque on the Market Street subway.

A new theatrical weekly, entitled the *American Glance Ahead*, will be published in the Quaker City on every Saturday evening, commencing Jan. 20. The booklet will be devoted entirely to the stage and its people in and around Philadelphia. It will be published by Samuel B. Johns and Fred A. Nathan. Victor Wilson is to be the editor and G. Allen Geist artist.

The Metropolitan Opera company appears in La Tosca at the Academy of Music on Jan. 16.

S. FERNBERGER.

ST. LOUIS.

Happyland Finds Favor—The Rogers Brothers—The Shepherd King—Musical News.

(Special to The Mirror.)

ST. LOUIS, Jan. 15.

The week just closed demonstrated the bargain-hunting propensity of St. Louis theatregoers. Fritz in Tammany Hall, with Cawthorn, at the Olympic, and Clyde Fitch's vapid His Grace de Grammont, with Otis Skinner, at the Century, were no lure for those on pleasure bent. Instead they filled the little Garrick with the inexplicably attractive Royal Chef, extra matinees hardly satisfying the crowds. By the way, The Royal Chef goes the way of all theatrical flesh next Saturday night, the company disbanding when it reaches Chicago. There is good stuff in the old piece yet, at that.

Last night De Wolf Hopper began his one week stay at the Garrick in the best work with which he has been associated to date, the Ranken-De Koven Elysia, rebaptized Happyland. The new offering is cast along much gentler lines, eliminates all the Hopperian buffoonery of former endeavors, gives the big singing comedian, his little adjunct Marguerite Clark, Ada Deaves, Estelle Wentworth, and William Wolff all the legitimate opportunity they care for; and as for the music, it is first and last a delight. Hopper, always a consistent performer, played and sang Ecstaticus finely. If he could have said in a curtain speech something to the effect that Happyland would make him ten years younger (not that he needs rejuvenation), just because the new piece is so strongly after his present liking, he would have expressed the impression Happyland had upon all his auditors. Vaughn Glaser follows him in Heidelberg.

Last night the Rogers Brothers came to town with their In Ireland. There is a residuum of local playgoers who still think the Rogers Brothers funny, but to the credit of the town it must be said that this remnant is rapidly shrinking. The brothers go to Ireland this time for the purpose of buying the "blarney stone," which must be a joke considering that blarney of the most inane kind has been their chief stock in trade from the beginning. The self-sufficient Corinne, Maurice Darcy and others surround Gus and Max this trip, and manage at times to keep the brothers off the stage.

Wright Lorimer is at the Century with his pseudo-miracle play, The Shepherd King. This ornate story of David and Jonathan should be on the big Olympic stage. Many fine effects are curtailed for want of room, and the manipulation of several big scenes becomes difficult. Spectacular pretension thus compressed loses much of its effectiveness, but possibly this must not be regarded too seriously seeing that the play appeals to a clientage that will only stand for the religiously disinfected drama. Mr. Lorimer is to be credited with great strength of persistence in putting on The Shepherd King, and it is hoped that the clientage aforesaid will come out strongly in support of his venture, which has many beauties of construction and embellishment.

At the Grand, In Old Kentucky is the bill. A capable company, somewhat reduced in importance, has the old standby in charge, but this shrinkage will not prevent the attraction from doing a land office business. The Grand's present management is too studious of the wants of its patronage to take any chances. Much of the steady popularity of a theatre depends on the way its box-office is run. The Grand's box-office from the days of George McManus and Billy Waters to the present time has been all right.

Ein Toller Einfall, which we had some years ago in the vernacular under the caption, All the Comforts of Home, was the Heinemann-Welb offering at the Odeon last Wednesday night. Director Welb was responsible for a few new flourishes in the room-renting scene and much Teutonic hilarity resulted. Last night the company went its full length and strength in singing Franz Von Suppe's Boccaccio, an attempt that filled all those conversant with wonder. The cast called for every member of the company, a large chorus and a reinforced orchestra. Director Rautenberg was in his element. The opera was a fine artistic success, warranting a repetition at an early date. Regarding the Odeon, rumor has it that there is now a serious difference between the house management and the building commissioner's office in the matter of the fire prevention and other appliances. Unless the dispute is speedily adjusted it may seriously interfere with the bookings of the house, which now principally include the short season of Madame Sarah Bernhardt.

Manager Russell has a bill after his own choosing this week in Lottie Williams in My Tom-Boy Girl. Miss Williams graduates into her new role with ease after a successful season in The Shop Girl. Charles E. Blaney has used his sharpest pencil and best paper, including occasional glimmerings of genius, on the new work. On Sunday two immense audiences voted My Tom-Boy Girl a success; and all this happening at Tenth and Pine streets should satisfy Mr. Blaney, his heirs, adjutants, interpreters and assigns, for a short while, at least.

Tracked Around the World, for which the late Jules Verne's Eighty Days, etc., seems to have given the cue as to scenario, is at Havlin's. It is a sort of "travelogue," with scenery, and the "grips" at Sixth and Walnut have not their accustomed easy time this trip. Here the gallery and eke the lower realms can let observation with extensive view survey mankind from China to Peru, and if there be any redundancy in the preceding phrase Manager Garen will remember that Dr. Samuel Johnson, late of Fleet street, and not the subscriber, is responsible.

At the Choral-Symphony concert last Tuesday Director Ernst's men played Tschaikowsky Pathetique symphony excellently. Madame Samaroff, formerly Miss Hickenlooper, of this city, was the solo pianist. Her beauty of face and figure silenced criticism, so chivalric and gallant are we still in the aspect of *das ewig Weibliche!* But now we are threatened, after several years, with another visit in our midst of the Sondheim sisters: ensemble pianists. What ho, apothecary, a bracer please against the event! Yesterday afternoon the Choral-Symphony Orchestra resumed its long interrupted series of Sunday concerts in the Odeon. The programme was charmingly popular and Directors Ernst and Fischer conducted in turn. The latter is also a very proficient bassoonist, and 'tis said the man Samuel Taylor Coleridge had in mind when he wrote—

"The wedding guest here beat his breast,
For he heard the loud bassoon."

Jake Oppenheimer, who last season successfully managed Suburban Garden, informs me that he has just closed a four-year lease on the garden theatre and is already engaging stars for two, three and four week engagements for the season, to begin on May 16. It is Mr. Oppenheimer's intention to get together a large and capable stock company. He has had plans drawn for a reconstruction of the Suburban auditorium, the stage will be completely reconstructed, and the entire place beautified.

Esther Rujaero is here and reported to be organizing a stock company with which she will take over the Garrick Theatre at the conclusion of the regular season, toward the end of April. Miss Rujaero is out in a statement that she arranged with the Shuberts during a recent visit in New York. The young lady is well regarded here for her efforts last year in producing plays of quality at the Imperial during the early Summer. When the weather gets too warm for indoor shows Miss Rujaero may move to the Suburban Garden for an open-air sojourn.

"Bud" Mantz, who, next to the car tracks on Broadway and the Southern Hotel, is one of the irremovable fixtures about the Olympic, had his annual benefit there last week, Fritz in Tammany Hall being the attraction. "Bud" cleared the usual amount and was the recipient besides of many congratulations.

Barbarine Louise Medley, of this city, who received her first musical training from Madame Stella Kellogg-Haines, is now being tutored by Prof. Clarke of Paris, and, according to the daily papers, is making commendable progress. Her last appearance here was at Uhrig's Cave in The Chimes of Normandy. The owner of that immensely valuable real estate, Frank McNeary, is just back from a year's sojourn in Europe.

From Cairo, Ill., one of St. Louis's river way-stations, comes the intelligence that the other night, clad only in their night-clothes, the members of James C. Moore's "Original Show company" were rescued from the steamer Frank, just before she sank in thirty feet of water at O'Brien's landing, twenty miles below. But for the quick bravery of Capt. Conners, who swam ashore through icy waves and procured help, all on board might have perished miserably.

Laura Hope Crews, Otis Skinner's new leading lady, is Clyde Fitch's own special footlight protégé. She is a Pacific Coast girl, who made her debut at the Alcazar in San Fransico and won quite a reputation with Western playgoers as an interpreter of ingenue roles. Upon coming East she was engaged as leading lady of the Murray Hill stock company in New York, and later was in the original cast of Merely Mary Ann, with Eleanor Robson. It is said that the irrepressible Mr. Fitch is writing a play for Miss Crews' special exploitation.

Chevalier Emile Karst, composer, violinist and literateur of this city, has republished in the daily prints the programme and other data of the first concert of the St. Louis Polyhymnia Society, an orchestra organization that flourished here in 1845, sixty years ago, and of which Mr. Karst was an active, performing member. He is now engaged in the project of having that self-same programme repeated by the Choral-Symphony Society.

Dick Richards, of this city, a teacher of dancing and dramatic art, took a company of children and older folk to Alton, the transfluvial suburb of St. Louis, the other night for the purpose of presenting Will-o'-the-Wisp, a fairy opera, for the benefit of St. Joseph's Hospital, a Roman Catholic institution. The play was given in the Temple Theatre and neither Richards nor Manager Savage dreamed that Factory Inspector—or, rather, Deputy Factory Inspector Jencks, of Chicago, who was busy looking for infractions of the child labor law in factories, would take it upon himself to interfere with the performance. Nor did they know that Jencks did not know the difference between a theatre and a factory. How could they? Richards acknowledged service, will plead guilty, carry out his programme in the canebrake of Illinois, and take his chances in court when his case is called.

RICHARD SPAMER.

BALTIMORE.

Chauncey Olcott—Mizpah—Mexicana—Lulu Glaser—Gadski and Rubenstein.

(Special to The Mirror.)

BALTIMORE, Jan. 15.

Chauncey Olcott began his annual engagement at Ford's this evening, when he appeared as Edmund Burke, in the Irish drama of that name. Mr. Olcott has built up a large following in our city and they turned out in force to greet him to-night.

On Jan. 22 the poetical play in four acts, entitled Mizpah, will be presented at Ford's. It is from the pen of Ella Wheeler Wilcox and Luscombe Searelle, and is founded on the Biblical story of Esther. It will be seen for the first time on any stage and will be interpreted by an excellent company, including J. H. Gilmour, William Harcourt, Charles Harbury, Stanley Dark, Ralph Delmore, Frank Tannehill, Jr., Olive Oliver, Adele Block, Angel Summer, Meta Rogers, Eddie Morris, and Warren Conlan.

Thomas Q. Seabrooke, Christie MacDonald, Joseph Herbert, and a score of others are seen at Albaugh's in Mexicana, an amusing comic opera. The production is under the direction of the Shuberts and is fully up to their high standard. The lyrics by Clara Driscoll and Robert B. Smith set to the music of Raymond Hubbell are pleasing and catchy and the chorus is bright and attractive. William H. Thompson in The Bishop will follow.

Lulu Glaser in Miss Dolly Dollars is the attraction at the Academy, where she will give place at the close of the week to Frank Daniels in Sergeant Brue. On Jan. 29 Lawrance D'Orsay comes in The Embassy Ball, and on Feb. 5 Olga Nethersole in repertoire.

When London Sleeps is the title of the melodrama holding the stage of the Holliday Street Theatre. It is presented by the J. H. Wallick Amusement Company and is fairly well staged and acted. Texas is the underline.

The Chinese-American drama, King of the Opium Ring, entertains the patrons of Blaney's, where it will be followed by Across the Pacific.

The Rays, Johnny and Emma, are at the Auditorium, where they are again amusing audiences that have laughed at them many times before. Kolb and Dill in I. O. U. will be with us next week.

Sousa and his famous band will be heard in concert at the Lyric next Saturday afternoon and evening.

The concert of Madame Gadski and Arthur Rubenstein, the young Polish pianist, at the Lyric last Friday evening was eminently successful. Both artists have been extensively entertained during their visit.

HAROLD RUTLEDGE.

WASHINGTON.

Veronique—Ben Greet Players—Running for Office—Musical Announcement.

(Special to The Mirror.)

WASHINGTON, Jan. 15.

Veronique, so ably presented by the George Edwardes London company at the New National Theatre to-night, indicates a prosperous week's engagement. Ruth Vincent in the title-role scored a pronounced success. Lawrance D'Orsay in The Embassy Ball follows.

The Belasco Theatre is occupied this week by the Ben Greet Players in Shakespearean representation with a fine audience in attendance at to-night's opening of Macbeth. Much Ado About Nothing, The Merchant of Venice, and Julius Cæsar will be given during the week. Mexicana, with Thomas Q. Seabrooke, opens next Monday.

The Isle of Spice has an excellent opening at the Columbia Theatre. Chauncey Olcott in Edmund Burke comes next.

Texas, one of the best of border comedy dramas, again fills the Academy of Music. Mabel Dixey successfully heads the cast in the part of Texas West and is strongly supported by Charles D. Coburn as Fresh Water Jack Dallum, Louis Thiel, Ted G. Griffin, Howard Messimer, Ernest Allen, and Hattie Foley. Young Buffalo is next week's announcement.

This week's offering at the Majestic Theatre is George M. Cohan's Running for Office. John and Emma Ray follow.

At the conclusion of the play of Tom Pinch at the National Theatre Saturday night E. S. Willard and his company were the recipients of an extraordinary demonstration. Mr. Willard had to respond in a speech of appreciation.

Ira J. La Motte has resigned his position of representative manager of the Belasco Theatre to embark in theatrical enterprises elsewhere. Mr. La Motte's retirement creates general regret.

The sixth concert of the United States Marine Band crowded the Columbia Theatre Sunday night.

Coming musical attractions include Alfred Reisenauer, the pianist, at the Columbia Theatre on Wednesday afternoon, Jan. 17; Arthur Rubinstein, the Polish pianist, at the Belasco Theatre on Thursday afternoon, Jan. 18; Sousa and his band at the Columbia Theatre on next Sunday, and the concert at the New Willard by the Boston Symphony Quartette.

JOHN T. WARDE.

CINCINNATI.

It Happened in Nordland—If I Were King—The Old Homestead—The Two Johns.

(Special to The Mirror.)

CINCINNATI, Jan. 15.

The Shepherd King did a fine week's business at the Grand, the upper portion of the house being especially well filled at every performance, and to-night it was succeeded by Lew Fields in It Happened in Nordland. Mr. Fields and his chief assistants, Harry Davenport, Julius Steger and Phyllis Rankin, were warmly received. The Rogers Brothers in Ireland arrive on Jan. 22, and Grace George on Jan. 29.

If I Were King was successfully revived by the Forepaugh Stock company at Robinson's yesterday with Harry Fenwick in the leading role and the other members of the company well cast in their respective parts.

It is nearly a dozen years since Denman Thompson's Old Homestead has been presented on the local stage, but in the hands of a capable company at the Walnut this week it is demonstrating that it has lost none of its former potency. Checkers, at popular prices, proved one of the big hits of the season there last week.

Another old-timer which is being received with popular favor this week is The Two Johns, which is at the Lyceum.

Lavinia Shannon has resigned as leading woman with the Forepaugh company and retires at the end of this week. At first it was stated that her retirement was caused by her health, but in a signed statement given to the press she alleges that the sole cause was a disagreement with the management.

Diamond Donner sprained her ankle badly during a performance of Humpty Dumpty here and was out of the cast for some little time.

The bill at Heuck's this week is Behind the Mask. In the company are Stanley Johns, Hedda Laurent, Nellie Fillmore, and Thomas Heegan.

An epidemic of grip complicated with plenty of Cincinnati fog has had a disastrous effect upon a number of players lately. Wright Lorimer missed a performance or two at the Grand, his place being taken by Carl Eckstrom; Albert Sackett, of the Forepaugh company, has been confined to his room for a week or more, and William Raymond Still, who came in advance of Lew Fields, has been in bed most of the time since his arrival.

H. A. SUTTON.

AUSTRALIAN NEWS.

Tittell Brune in Leah Kleschna—Gilbert and Sullivan Revivals—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Dec. 4.

J. C. Williamson is now closing his present season at Her Majesty's and on Saturday last produced for the first time in Australia the New York and London success, Leah Kleschna. McClellan's sensational drama was ably interpreted by the Tittell Brune company, and the star added another and a greater to her long list of antipodean successes. Special mention is due to Albert Grau for his rendition of General Berton and to Roy Redgrave for his Kleschna. Others in the cast include J. B. Atholwood, Florence Gleeson, Douglas Gerrard and Harry Sweeny. During last week this company gave a successful revival of The Second Mrs. Tanqueray—Tittell Brune in the name part and Albert Grau as Cayley Drummond.

William Anderson is closing his present dramatic season at the Royal with a production of Max Goldberg's Through the Divorce Court, and his pantomime company is busy rehearsing at the same theatre.

J. C. Williamson's Repertoire company is concluding its successful season of Gilbert and Sullivan revivals at the Criterion, and will be transferred to Melbourne for the Christmas season. The present production is of Princess Ida.

The Royal Comic Opera company has successfully produced Veronique in Melbourne and is rehearsing The Girl from Kay's, the cast of which includes George Lauri, Florence Young, Rose Musgrove, Claid Bantock, Margaret Thomas and W. S. Percy.

Nellie Stewart will appear at the Sydney Criterion in In the Bishop's Carriage for a short season prior to leaving (on Dec. 25) for America.

The Watkins-Mills Concert company has wound up a prosperous New Zealand tour and is before this on your side of the Pacific.

Alec Marsh, who visited Australia with Madame Alice Esty, has settled down as a singing teacher in Calcutta.

Harry Rickard's Tivoli booms along as usual. Two newcomers at this hall are the Boy Glen (juvenile raconteur) and Ryder Stone, an English vocalist. Your Sydney correspondent wishes THE MIRROR and staff the compliments of the festive season and continued and increased prosperity in 1906.

J. NEWTON DALY.

CUES.

R. C. Gaige has resigned his position in Alice Kauser's office, and is now in charge of the play business with Selwyn and Company.

The Majestic Theatre building has been leased to the Pabst Brewing Company for a term of years after the expiration of the present lease in 1911. Arrangements for the sub-leasing of the theatre proper, of which Stair and Havlin are now lessees, have not yet been arranged.

H. J. Edwards has left Her First False Step to resume his old role, Tom Logan, in Human Hearts.

The New York Playgoers' Club, which also calls itself the Universal Peace Theatre Society, is to produce a play written by one of its members and entitled Eligibles. The production will take place about Feb. 1 at the Berkeley Lyceum.

Harry Smith Sawyer, of Salem, Mass., and Rosalie Van Praag, of New York, both members of E. S. Willard's company, were married at the Church of the Transfiguration, New York city, by Rev. Dr. Houghton, on Dec. 26.

Robert Downing will begin his tour the latter part of January in Joaquin Miller's play, Hank Mudge; or, The Days of '49. Among the actors already engaged are Robert W. Ferguson, Bernhardt Niemeyer, and Helen Cartier. Robert E. Stevens will manage the tour.

Wilbur Mack will play a special engagement with Edward Harrigan at the Yorkville Theatre, opening on Jan. 15.

Thomas A. Wise and W. Barney Owen were prize winners at the Poultry and Pet Stock Show at Madison Square Garden last week.

Joseph Whiting was run down and injured by a cab on Twenty-seventh Street last Thursday. His injuries were not serious.

H. M. Stubham, of Wilmington, Del., and Pearl Weber, of New York, both members of The Devil's Auction company, were married at Trinity Lutheran Church, Burlington, Ia., on Dec. 20.

A large plot of desirable real estate was recently purchased of the McLaughlin Realty Company by Edna May and Cecil Spooner. The property, which is bought as an investment, is located on the Ocean Parkway in Brooklyn.

Amelie Rives (the Princess Troubetzkoy) has just completed a poetic drama on the life of Augustine, which will be published by John Lane, London, early in the Spring.

ROSS RISLER, New Lexington, O.: "The Christmas MIRROR, as usual, is the best of all Christmas publications. On Jan. 1, 1906, I shall begin my thirteenth year as correspondent for THE MIRROR, and I can truly say that I am proud of my long connection with this, the best of dramatic papers, and I hope I may continue to represent THE MIRROR for many years to come."

Griswold Haven Peabody, son of Stephen Peabody, President of the American Coal Products Company, has retired from the brokerage business and has accepted a part in a new play now in rehearsal.

Louise Twitchell Baechle was granted a decree of divorce from her husband, Louis Frederick Paul Baechle, by Judge A. M. Spear, at Bath, Me., on Jan. 2.

Maud De Lisle, of Sam De Vere's company, and Charles Cregg, for many years with James A. Herne's company, can be addressed care of Clementine Baths, Mt. Clemens, Mich., for several weeks. Joe Solly is also there in advance of Why Girls Leave Home. The Sa Vans are home for the holidays.

Fritz in Tammany Hall closed in St. Louis last Saturday night. Joseph Cawthorne and most of the members of the company have returned to New York to await further developments.

NEW ZEALAND NOTES.

A Dull Season Before Christmas—The Brough-Fiemming Company's Success.

(Special Correspondence of The Mirror.)

WELLINGTON, Dec. 6.

The general Parliamentary elections have interfered to a considerable extent with theatrical business during the past month, but a few companies have got out ahead of it.

The Brough-Fiemming Comedy company did record business in Christchurch during Carnival time. The Dunedin season did not "pan out" so well, but a bit ahead of expenses.

Ben Fuller has gone to Australia to engage talent for the Christmas season.

The Knight-Jeffries Dramatic company commenced a farewell tour of New Zealand at the Christchurch Royal on Nov. 22, with the double bill, Davy Garrick and Comedy and Tragedy, which ran for three nights. On the 25th The Darling of the Gods was presented, and during the short run of four nights hundreds of people were unable to gain admission. The end of the season is being devoted to the production of Monsieur Beaucaire, A Royal Divorce, Pygmalion and Galatea, and The Lady of Lyons.

Bonita, the lady rifle shot, and Cleopatra, the snake charmer, "made good" with their acts at all the Fuller houses.

I believe Harry Rickards has, notwithstanding his threat to leave New Zealand severely alone, been inquiring for dates for a tour of God's Own Country with a vaudeville combination, the "star" attraction of which was to be Levy, Bosco and Talma, conjurors, magicians and illusionists. Suitable dates could not be secured, so the projected tour is off.

Have heard nothing further about the projected tour of New Zealand of Sandford's American (?) Players. If it does eventuate the management ought to leave the centres out of the tour and stick to the smalls, that is if they want to make money.

George Stephenson's Musical Comedy company is due to open at Dunedin on Boxing Night.

May Beatty, a native of New Zealand, and lately leading lady of George Stephenson's company, intends leaving for England in January, where she hopes to get an engagement.

The Brough-Fiemming Comedy company commences a return Wellington season at the Opera House on Jan. 2 with Quality Street. Other pieces to be produced are Little Mary, The Village Priest, and Sowing the Wind, with a probability of one or two other pieces.

John F. Sheridan's Comedy company opens at Dunedin on Boxing Night with The Earl and the Girl. King Dodo and other pieces follow.

The Taylor-Carrington Dramatic company are touring the smalls of Otago and Southland at present. They are due at Auckland for Christmas.

The Fuller Proprietary transferred their Wellington company from His Majesty's to the Theatre Royal on Nov. 18, and have been playing to capacity business ever since.

The Macmahon Dramatic company are playing a successful season at His Majesty's, Auckland, at present. The plays being staged are all new to New Zealand.

Allan Hamilton, with a keen eye to business, has been booking dates throughout New Zealand up to Boxing Night, 1908.

J. C. Williamson has also got dates booked pretty well up to 1908.

West's Pictures and the Brescians' Orchestra and Singers did not do the business anticipated by the management during the return Wellington season.

The Great Thurston is due in New Zealand early next year, having extended his contract with the enterprising Eddie Geach for a further twenty-four weeks.

The Knight-Jeffries Dramatic company commence a Wellington season on Boxing Night with The Darling of the Gods.

The Strand Farcical Comedy company at present touring the North Island with The J. P. opens in Wellington on the 19th for a five nights' season.

The Brough-Fiemming company open at Auckland on Boxing Night with Beauty and the Barge.

ANDREW SMARTS.

AMATEUR NOTES.

On Jan. 5 the Sophomore Play Association of the College of the City of New York presented Turned Up, the play in which James K. Hackett scored his first success.

On the afternoon of Jan. 5 young amateur players well known in society produced two plays at the Berkeley Lyceum in aid of St. Mary's Hospital for Crippled Children. Both plays, On the Fence and Mrs. Shrimper's Boarders, were written by Doris Francklyn. The young people who appeared were Evelyn Wetherbee, Eleanor Townsend, Frances Alexander, Mildred Townsend, Nathalie Bailey, Cornelia Landon, Elsie Lazarus, May Vogel, Grace Henry, Thomas Achelis, and Frank Markoe.

Pupils of the National Academy of Dramatic Art and the Robert Hickman School of Acting gave a performance of Hedda Gabler in Washington on Dec. 20 that, in spite of a severe storm, attracted a large and fashionable audience. The play was given under the direction of Mr. Hickman. The cast was as follows: George Tesman, Willard Robertson; Hedda Tesman, Annie Prall; Juliana Tesman, Irene Hayward; Mrs. Elvsted, Hallie Herriot; Assessor Brack, James A. O'Shea; Eilert Lovborg, Paul W. Evans; Bertha, Lizzie Magie. The play is to be repeated for the benefit of a local charity.

On Jan. 5 in Baton Rouge, La., there was an amateur performance of The Serenaders at the Elks. The musical numbers were well rendered by prominent society people, assisted by a large chorus of high school girls and students from the State University.

SAID TO THE MIRROR.

WILLIAM P. BURT: "I wish to correct a rumor that I was a member of The Girl from Chili company this season. I rehearsed three days with this company and then handed in my part. The company opened at Lancaster, Pa., on Oct. 21 and closed after the matinee performance. I was at that time closing a contract with Harris Lumberg, of the International Stock company, and have been with Mr. Lumberg since Oct. 22."

PAUL WILSTACH: "Will THE MIRROR have the great kindness to deny that Mr. Mansfield is to be a part of a suggested Spring Shakespearean season? He is to play four weeks in Chicago beginning May 8, when he will give nine productions from his repertoire which will include his most admired Shakespearean roles."

ALICE KAUSER: "My attention has been called to a paragraph on page 2 of the current issue of THE MIRROR to the effect that T. H. Winnett has the leasing of The First Violin. I beg to state that this is entire inaccurate. I am sole agent for all of Richard Mansfield's plays, which, of course, include The First Violin, and no other person has authority to deal with them except through me."

ENGAGEMENTS.

Allan Kelly and Nellie Granville, for the Livingstone Stock co., Lafayette Theatre, Detroit.

Leon M. Hattenbach, to support Theodore Lorch in Dr. Jekyll and Mr. Hyde and to play heavies and direct the stage in stock in Salt Lake City.

Charles Fr. Peery, as musical director for It's Up to You, John Henry.

W. E. Butterfield, for the part of Lysander in The Prince of India.

Edwin Arden, for The House of Silence.

Daniel E. Hanlon, as stage-manager for Ralph Stuart's Stock company, at the Lyceum Theatre, Minneapolis.

By Garland Gaden for Hearts Adrift: Frank Rolleston, Will D. Ingram, W. Chrystie Miller, Phillip McCarthy, Master Phil McCarthy, Walter Thompson, William Belfort, Billy Barlow, Harry Parsons, John Graham, Pasqualina De Voe, Bernyce Childs, Mildred Hyland, Belle Darling, and Rachel Hensel.

By Nelson Roberts for His Majesty: Wallace Brownlow, William Sloan, Walter F. Dyett, Hughey Flaherty, Herbert Carter, William White, Mabel Day, Alice Hegermann, Carolyn Williams, Beatrice Vance, Grace Goodall, and Fannie Marinoff.

Albert Hall as leading man with Edward Harrigan in Old Lavender.

THE STAGE IN PARIS.

Suicide Plays Popular—Bertrade, by Lemaitre—La Marche Nuptiale.

(Special Correspondence of The Mirror.)

PARIS, Dec. 30.

Suicide in every shape and form is very much *en vogue* on the stage in Paris at the present writing. It is the *denouement* of at least five popular plays and there is no telling how many more will follow. La belle Madame Héber led the way. La Marche Nuptiale, Vers l'Amour, La Rafale, and Bertrade have imitated her example, and in consequence pistol shots resound nightly at the Gymnase and the Vaudeville.

At the Renaissance Jules Lemaitre has scored a success with his four-act comedy, Bertrade, which gives opportunities to M. Guitry, Mademoiselle J. Darcourt and M. Guy to excel in their respective parts, the former as the profligate Duc de Manferand, who has succeeded in dissipating an immense private fortune and finds himself at last *vis à vis de rien*, and besides in debt to the tune of a few million francs. His creditors are naturally anxious that he should extricate himself from so unpleasant a situation—to them. Two ways are open for the purpose. The first, to marry his only child, Bertrade, to a financier whose fortune has been acquired in rather shady transactions, seems easy, and the Duc gives it a trial by calling upon his daughter and explaining the situation to her. But Bertrade, who has been carefully reared in all the traditions of *noblesse oblige*, is a thorough aristocrat to the tips of her fingers. She scorns such a *mésalliance*; poverty has no terror for her, however, and she promptly extinguishes her father's hopes by informing him that she devotedly loves a young nobleman of meagre fortune, and that nothing shall come between them.

There remains to be tried the other way, which is for the Duc to marry some woman anxious for a title and rich enough to buy the one he has to offer. For this purpose he is introduced to a Baronne de Rommelsbach, a woman with a shady past, but possessed of a vast fortune. Upon their first meeting, lo and behold! they recognize each other. Thirty-five years ago they had met, somewhere in gay society, and enjoyed a short *liaison*. Madame de Rommelsbach has since grown rich in proportion as the Duc threw his money to the winds. She is quite willing to pay his debts and by marrying him gain a position in society. The Duc, too, pressed by his creditors, does not seem altogether opposed to the proposition, goes to the length even of introducing Madame de Rommelsbach to his sister, when a visit from Bertrade at the crucial moment changes the current into which events seem drifting.

Bertrade, who has learned the true state of affairs, beseeches her father not to enter into a disgraceful matrimonial alliance, but to accept the reduced circumstances which he has brought upon himself. The Duc is utterly humiliated by his daughter's noble appeal. Overcome by emotion, he promises her not to marry, and she leaves her father happy in the thought that he will submit to the other alternative. But a few moments later a pistol shot is heard, acquainting the audience with the Duc's final decision. Too much of a nobleman to sell his name, yet too much of a coward to face life under changed conditions.

Bertrade is a strong play, interesting and, from a moral standpoint, deserving of the success which it is enjoying.

At the Theatre Sarah Bernhardt Paur la Couronne (For the Crown), François Coppée's fine drama, is being played. It was performed for the first time in 1895 at the Odéon, meeting with an enthusiastic reception, running for a period of over 200 nights. It has not lost its drawing power to-day, but will hardly repeat its former success.

Upon the miniature stage of the Théâtre des Capucines we witnessed two little one-act gems, Une Mesure pour Rien (A Measure for Nothing), by André Barde, a very pleasing little comedy, and La Sauvegarde (The Safeguard), which has for its author no less a person than M. Henri de Rothschild. It proved to be a very delicate, spirited *badinage* between M. Huguenot and Mlle. Lender, who must be numbered among the finest artists on the French stage. La Sauvegarde was well received by the aristocratic and distinguished audience which is in the habit of patronizing les Capucines.

Mlle. Bartet, of the Comédie, who not long ago was decorated with the cross of the Legion of Honor, received a veritable ovation when she made her first appearance upon the stage, after having had this great distinction conferred upon her. M. Clarette himself delivered a poetic address, after which he presented Mlle. Bartet with a beautiful diadem set in diamonds and rubies. The members of the Comédie sent most elaborate floral offerings, and the other employes of the theatre donated a fine bronze statue. The address and presentation took place behind the scenes, but news of it had reached the audience, and when the curtain rose again Mlle. Bartet was greeted with such a frenzy of applause that it was fully thirty minutes before the performance could continue. Mlle. Bartet is without doubt the most popular actress in Paris to-day, and she richly deserves all honors conferred upon her.

At the Théâtre des Vaudeville, La Marche Nuptiale is having quite a run. As it is from the pen of Henri Bataille we can consider ourselves fortunate at being for once "let down easy," for Bataille is famous for his preference for subjects that are downright revolting to people of good taste. Even in his present play there is room for criticism, still the tendency of it is to be commended, for while the heroine, Grace de Pleasans, is living as the mistress of one man she finally commits suicide in order to avoid becoming the mistress of another.

To give an outline of the play: Grace, living in a small country place, falls in love with her music teacher, Claude Merillot, a weak, inoffensive sort of a somebody, but of whom her imagination makes a perfect hero, and they go to live together in Paris. Of course it's the proverbial poverty in a flat, which may or may not be an improvement on the old-fashioned "love in a cottage." Before long Grace's mother and sisters arrive and beseech her to return home with them. Grace is willing to do so on condition that her parents give their consent to her marriage with Claude. Here we come to a decidedly weak spot in the play, for the mother refuses to acquiesce to this proposition. Is not this contrary to human feeling, to good common sense? What mother living but would be thankful to see her daughter married honorably to the man of her choice, whose mistress she has been openly? Especially when there is really nothing objectionable in the man himself save that he is poor and possibly of humble origin.

To return to our muttons: Madame Pleasans' object having failed, she and her daughters return to their country home, leaving Grace in Paris, the monotony of whose life is broken by an invitation to spend a couple of weeks at the home of a rich friend, Susanne Lechâtelier. The husband, a man of vast business connections, has kindly found a place for Claude, but in truth is fascinated by Grace, to whom he soon makes advances. She meets these with a charming dignity which only increases the passion felt for her by Lechâtelier, who, however, changes his tactics, paying Grace such delicate attentions that she cannot be offended by them. Surrounded by people of her class, living in an atmosphere of luxury and ease, Grace's love for Claude grows less and less. In some manner she begins to see him as he really is—a nonentity, whom only her fancy has painted as a hero. With dismay she realizes what a wreck she has made of her life, and when in proportion as Claude's picture is fading from her mind her interest in her friend's husband, M. Lechâtelier, is growing more and more intense, she is seized with such a feeling of horror at the unbearable situation that she feels driven to suicide. With a pistol she blows out her brains.

The play has given rise to a great deal of comment, but is certainly one of the most interesting of the present season. The interpretation given it at the Vaudeville was excellent. Berthe Rady as Grace de Pleasans and Gaston Dubosc as Lechâtelier carried off the honors. Poor Merillot is not a sympathetic figure, though M. Janvier's acting of the part was in every respect correct. Somehow one feels inclined to blame him for the whole disaster, looking upon poor Grace as simply a victim of circumstances—or shall we call it fate?

PASSE PARTOUT.

THE MIRROR CREDENTIALS FOR 1906.

THE MIRROR'S new credential for 1906 has been issued to correspondents who have qualified for that year's service. The attention of theatre and company managers is called to the fact that the credential for 1906 is bound in a brown cover and has in outline the figures 1906 upon its face, with the name of the correspondent and the town and State in which he represents THE MIRROR. Should managers have the expired 1905 credentials presented to them for recognition, THE MIRROR will consider it a courtesy on their part, as it is also a matter of self-protection, to take such credentials up and return them to this office.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

The Memphis Chapter held its regular quarterly meeting in the parish house of Calvary Episcopal Church of that city on Tuesday, Jan. 2. Bishop Thomas Gailor in a characteristic address presented the cause of the Alliance, illustrating his points with bright and effective anecdotes and commending the good work of bringing together the church and the stage for the advance and betterment of all mankind. Rev. T. D. Windiate, former president of the chapter, also spoke in behalf of the good work. An exceedingly attractive programme of music and recitals was given, Mrs. Joseph Gray's rendering of "Quo Vadis" receiving so hearty an encore that she gave another selection equally charming. The comedietta, "How to Tame a Wife," was enacted by Arthur M. Mackley and Allison Ross. Isreal Peres gave an interesting address, in which he touched upon the evils of the long-continued separation of church and stage, and expressed with enthusiasm and confidence his appreciation of the happy reform which the Actors' Church Alliance is bringing about and his earnest hope for the success of the work now in progress under the auspices of all the chapters. The chapter is moving forward with every sign of promise and development under the vigorous support of Colonel Luke William Finlay, president.

Under the direction of Mrs. J. Alexander Brown the euchre party given at Hotel Astor in behalf of the National Council passed off very pleasantly from the social point of view and resulted in gratifying returns. The cordial support of both the New York and Brooklyn chapters is gratefully acknowledged.

The January service of the New York Chapter is appointed for Christ Presbyterian Church, 334 West Thirty-sixth Street, on Sunday evening, Jan. 21. The service will be conducted by the Rev. J. M. Farr, one of the Alliance chaplains and an earnest worker on the Board of Directors. All persons interested in the work of the alliance are cordially invited to be present at this service. On Thursday, Jan. 25, at the parish house, adjoining the church, will be held the January reception. Members and such guests as they may desire to invite, in accordance with the rule of the chapter, are assured of a cordial welcome to the hospitalities of Christ Church parish in their new and beautiful social home and to the pleasures to be provided in an admirable programme now being arranged by Irene Ackerman, chairman of the Entertainment Committee.

During January and February there will be given a euchre party for the New York Chapter, under the direction of Mrs. B. Delbridge, chairman of the Ways and Means Committee, at Hotel Nevada, West Sixty-ninth Street—tickets, 50 cents—and a party at the alliance headquarters, under the direction of Mrs. J. Alexander Brown, chairman of the Council Ways and Means Committee. Tickets for this party, which is for the National Council, will be 50 cents.

At a meeting of the Local Council of the Brooklyn Chapter, held at the Bijou Theatre, in that borough, Jan. 9, Edna May and Cecil Spooner and Harold and Augustus Phillips, from the dramatic, and several from the church side being present, the next reception and social was appointed for Tuesday, Jan. 23, at 8 P.M., at Hotel Imperial, Brooklyn. Admission will be in accordance with the usual chapter rules. An excellent programme is already being prepared. Resolutions were at this meeting adopted in grateful and appreciative recognition of the character and career of the late Mrs. Eldridge, and especially recording the affectionate remembrance in which the chapter will always hold the name of "Aunt Louisa." The growing and gratifying work of the Brooklyn Chapter was heartily attested and commended by Charles T. Catlin incidental to a recital evening on Jan. 10 given by him at the parish house of the Central Congregational Church (Rev. Dr. Cadman's), and an earnest appeal was made for the cordial support of Mrs. Spooner and her faithful associates of both church and stage in the various humane and useful plans in which the chapter is so loyally engaged.

The usual tea will be served at the New York headquarters next Thursday, when Marie Steers will be hostess.

The Chicago Chapter of the Actors' Church Alliance held its holiday meeting Friday, Jan. 5, in the Music Hall, Fine Arts Building. The president, Rev. William White Wilson, called the meeting to order and gave a short address on "Purpose of the Alliance." He introduced the speaker of the day, Rev. Willard B. Thorp, who gave an address on "The Mutual Aspirations of the Church and Stage." The music was under the direction of Rev. Father Bowles.

Irene Ackerman has just been elected on the National Council of the alliance, in the place left vacant by "Aunt Louisa" Eldridge.

The Chicago Chapter held its annual meeting at its rooms in the Masonic Temple on the fourteenth. The annual election was held and resulted in the choice of the following officers: President, Rev. William W. Wilson; vice-president, Henry J. Pa; treasurer, Charles T. Curtis; secretary, Ellen M. Sanders; associate councillors for the church, Rev. Drs. Stone, Kiske and Thorp, Rev. Father Bowles and Mrs. Wright; for the stage, James O. Bennett, George Allison, O. L. Colburn, Miss A. G. Lane and Miss S. Farrar. A membership of nearly 200 was reported and the financial statement showed an excellent standing. The same chapter held its December gathering on the twelfth at their headquarters, an attractive programme in which several representatives of the stage took part. The programme included an address by President Wilson, readings by Mr. Clifton and Miss Lane, an earnest appeal in behalf of the principles and aims of the Alliance by the Rev. Dr. Thorp, vocal solos by Mabel Browne and Arthur Hahn.

The friendly services of several members of the New York Chapter and interested friends at the "Squirrel Inn," were generously contributed and gave unqualified pleasure to a large audience on Tuesday evening, Dec. 19. The programme, especially appropriate to the associations of the Christmas time, was under the direction of Jennie C. Wilder, and included songs by Mary M. Hames, soprano, and James Fitzgerald, baritone; "Bird Notes," by Fanny Bernard Leighton; reading by M. Louise Ewenn; dramatic recitations by B. Russell Trockmorton, and humorous recitations by Jennie C. Wilder; songs by Mrs. P. F. Robbin, and an address on Oriental sights and sounds by Bishop Leighton Coleman of Delaware.

CHILD ACTRESS SUMMONED.

Mrs. Florence Wright and William Thompson, manager of As Ye Sow, were summoned before the Jefferson Market Police Court by the Gerry Society last Thursday on a charge that Olive Wright, who plays little Katy at the Garden Theatre, had not received a permit from the Mayor to appear in a speaking part. The defendants were paroled for examination and little Olive's place was taken by another.

PROFESSIONAL DOINGS.

The Shuberts have made an arrangement with Vaughan Glaser by which he is to star for a few weeks in Old Heidelberg, playing the Shubert theatres, prior to his Spring season at the Colonial Theatre, Cleveland, O. During this time Mr. Glaser will organize one of the strongest stock companies he has ever taken into Cleveland, and after an eight or ten weeks' season there the company will be transferred to E. D. Stair's theatre in Detroit for a Summer run. Miss Fay Courtenay will play Kathie in the Heidelberg production. The company opens Jan. 22 in St. Louis at the Garrick Theatre.

Neil Grey has been engaged by C. M. Alveine to direct the plays and sketches produced by the Alveine School of Stage Arts.

The Queen of Sheba, a new play on an old theme, by Margaret Mayo, will receive its first presentation at Proctor's Fifth Avenue Theatre some time in February.

Mr. and Mrs. Harry J. Jackson (Bertha Julian) severed their connection with the George Samuels' Attractions Dec. 27 at El Paso, Tex., and on Jan. 1 joined the Frank Dudley company at Montgomery, Ala.

Arrangements are being completed for Sarah Bernhardt to appear at Palm Beach, Fla., on March 10 in Camille.

Beatrice Herford gave special monologue matinees at the Lyceum Theatre yesterday and on Jan. 8. Large audiences were present on both dates.

Henri de Vries will give a professional matinee of A Case of Arson at the Madison Square Theatre Thursday afternoon. The Brailsley Diamond, which is said to have been improved since its opening performance, will also be given.

It is reported that Manager Rudolph Aronson has engaged cornetist Chambers in Paris for a tour of the United States and Canada at a salary of $1,300 weekly. The tour will begin next October.

Samuel Van Praag, of New York city, and Beatrice Gambles, of The Sultan of Sulu company, were married at Chicago on Jan. 3.

Adelaide Rafter has reported to the police the loss of a pocketbook containing several valuable jewels.

Herman Field, property master with Peggy from Paris company, entertained the entire company and the attaches of the Masonic Theatre, Louisville, Ky., with a banquet on the stage of that theatre on Tuesday, Jan. 2, after the performance. The occasion was the celebration of the birth of a nephew of Mr. Field.

Fanny Ward, it is announced, will star next season in this country in J. Hartley Manners' play, A Marriage of Reason. She is now in New York with her husband, Joseph Lewis, who is looking after his mining interests in Colorado.

Mrs. H. C. De Mille has made a contract with Manager Flaherty, of the Majestic Theatre, for one of the best melodramas of the past decade to be produced in the coming Spring.

Colonel T. Allston Brown, the dramatic agent, is receiving the congratulations of his friends on having reached his seventieth birthday on Jan. 16. He has been in the dramatic agency business since 1869.

Mae Emory and Leona Vickers, of the Frank Deshon Opera company, were the guests of Hon. S. Woods Caldwell and family while in Lock Haven, Pa., on Jan. 10.

Claire Rummell is laid up with a sprained wrist at her home in Lock Haven, Pa.

Robert Downing opens his season at Frederick, Md., on Friday, Jan. 19, in his new play, Hank Monk; or, The Days of '49, dramatized from Joaquin Miller's story. The play was formerly called Tally Ho.

Charles Klein, author of The Music Master and The Lion and the Mouse, has signed a contract to write a new play for production at the Hudson Theatre early next season.

The Prodigal Son closes on Jan. 20.

Marcus Moriarty has retired from The Temptation of Regine company.

A new opera by John Philip Sousa and Harry B. Smith, entitled The Free Lance, will be produced in New York the Monday of Easter week.

Mrs. H. C. De Mille has signed a contract with the Shuberts for the production of a new play by Dix and Sutherland. The piece is now being cast and will have its first presentation early in the Spring.

Mexicana, a comic opera, the libretto of which was written by Clara Driscoll and Robert Smith and the music by Ray Hubbell, will be put on at the Lyric Theatre on the night of Jan. 29. The run of The Babes and the Baron will end on Jan. 27. The Mexicana company includes Thomas Q. Seabrooke, Christie MacDonald, Blanche Deyo and Joseph Herbert.

Isabel Cavendish (Isabel Jay), formerly a leading woman at the Savoy Theatre, London, has secured a divorce from H. S. H. Cavendish, the explorer. They were married in London on April 16, 1902.

The engagement of Man and Superman has been extended at the Hudson Theatre until Feb. 12. Otis Skinner in The Duel will follow the Shaw play.

Clarence De Witt, halfback on Yale football team in 1894-5, and recently engaged in the brokerage business in New York, was married at West Union, Ia., on Jan. 8, to Eleanor Vaughn Kinsey, who has appeared successfully in vaudeville as a character actress.

The decision of the full court at Victoria, B. C., on Jan. 6 was given unanimously against Edna Wallace Hopper in the Hopper-Dunsmuir will case. Alexander Dunsmuir was her stepfather and she sought to show that he was mentally incapable when he made his will.

The Sophie Brandt Opera company, presenting A Madcap Princess, has retired temporarily from activity in San Antonio, Tex. The entire company, headed by the star, started for New York for a brief rest and reorganization. Claxton Wilstach has transferred his interest to the Empire Amusement company, a corporation headed by William J. Baker.

Helen Ware, who was taken ill with appendicitis after the performance of In the Bishop's Carriage at Springfield, Mass., on Jan. 1, and has since been confined to her room at the Massasoit House in that city, has recovered and rejoined her company, which is rehearsing some changes in the play in New York.

At the literary meeting of the Professional Woman's League yesterday afternoon Maida Craigen, the chairman, provided an excellent entertainment in the way of a lecture by Floyd B. Wilson on "The Dawn of Man's Infancy and Concentration." At the conclusion an informal reception was held and refreshments were served. It was announced that the number 41, held by Louise Campbell Stern, had won the valuable sealskin sacque which was donated to the Christmas bazaar.

MUSIC NOTES.

Operatic music has been written for Oscar Wilde's Salome by Richard Strauss, and the production of the opera was made in Berlin recently. The music is said to be beautiful, though the opera caused the displeasure of the Emperor owing to the dramatic theme.

The Boston Symphony Quartette gave its first concert in Mendelssohn Hall Jan. 2. A most delightful programme was rendered.

Madame Gerster, prima donna, famous in operatic roles twenty years ago, has returned to teach in the new Institute of Musical Art.

Jessie Shay, a talented young New York pianist, gave a recital in Mendelssohn Hall Jan. 4. Miss Shay is a wonderful technician, and she plays with brilliancy and sympathy.

The Volpe Symphony Society gave the first of a series of description concerts in Carnegie Hall Jan. 4. The orchestra is composed of eighty young musicians, who, under the direction of Arnold D. Volpe, are striving hard to accomplish something in the way of fine orchestral programmes.

A benefit concert was given in the large studio of A. A. Anderson, on Fortieth Street, Jan. 4, for the benefit of the Music School Settlement. Ten dollars a ticket was the price of admission, and $3,000 was netted for the settlement. Madame Sembrich and Charles Gilbert were both in good voice and sang many numbers charmingly.

The fourth concert by the Philharmonic Society was given in Carnegie Hall Jan. 5. The Philharmonic was led by Wassily Safonoff, of Moscow. Jean Gerardy, the great Belgian 'cellist, was the soloist. He played the Concerto Jongen with breadth of tone and fine musicianship.

The urn in which the ashes of Anton Seidl repose has recently been exhibited in Steinway Hall. A memorial service will be held there on Jan. 9, when Carl Schurz will deliver an address.

The third concert by the Manuscript Society was given in the National Arts Club Jan. 1. A large number of members and guests were present, who enjoyed a programme of excellent music.

A feature of the fifth concert of the New York Symphony Orchestra in Carnegie Hall Jan. 7 was the performance of Loeffler's "La Mort de Tintagiles." The composer himself played the obligato part. David Bispham recited "The Witches' Song" to orchestral accompaniment.

Arthur Rubinstein, the young pianist, made his debut in Carnegie Hall Jan. 8. His playing immediately commanded respect and he completed a difficult programme successfully.

The Olive Mead Quartette gave a second concert in Mendelssohn Hall Jan. 9.

Alfred Reisenauer gave a piano recital in Mendelssohn Hall Jan. 8. He played compositions by Schumann, Schubert, Beethoven, and Chopin with great skill.

At the Bagby Musical Morning at the Waldorf-Astoria last Monday, Madame Sembrich sang several groups of songs that elicited prolonged applause. Samuel Grimson, a young English violinist, was also well received. Isadore Luckstone was the accompanist.

Madame Anna Lankow, who has been ill in the hospital in Napier, arrived in New York Jan. 11.

The Boston Symphony Orchestra returned for a concert in Carnegie Hall Jan. 11. Mr. Gericke wielded the baton. Alfred Reisenauer was the soloist.

Maud Powell, violinist, gave a recital in Mendelssohn Hall Jan. 11. She was assisted by Hermann Eckstein.

The Philharmonic Society gave a concert in Carnegie Hall Jan. 12. Wassily Safonoff, of Moscow, directed. His readings delighted a large audience.

The Leo Schultz Quartette gave a concert in Knabe Hall Jan. 8. Their carefully selected programme met with the approval of the audience.

The faculty concert given by the Zeilman Conservatory of Music on Wednesday, Jan. 10, in this city, was largely attended and the programme, carefully selected and carried out, met with the hearty appreciation of the audience. The vocal duet of Joseph B. Zeilman and Theodore Bjerkaten and the selections of Mrs. Emily R. Keating were rendered with much expression and correctness. The Cantata Singing Society was a feature of the programme, particularly in its rendition of Gounod's "Gallia."

Clayton Johns gave a recital of his own compositions in Mendelssohn Hall the afternoon of Jan. 9. The songs were rendered by Edith Rogers and Wilfried Klamroth, while Heinrich Gebhard played the piano numbers. The composer himself was the accompanist. The compositions were pleasing, but no great depth of musical conception was shown.

The Woman's Philharmonic Society was heard in concert at the Waldorf-Astoria Hotel last Tuesday evening. Elizabeth Frederick sang a group of songs by H. Clough-Leighter and "Scene et Air d'Ophelie" with fine interpretation. Miss Frederick has a lyric soprano of liquid sweetness that she uses with rare intelligence and perfect control. Several recitations were given by Ellen Bowick with good effect. The piano soli by Irwin Wassell were enthusiastically received. Helen Waldo, contralto, sang "Blood Red Ring," "Charlie is My Darling," "Morning Hymn," and "Meine Liebe ist Grun." Miss Waldo's singing reveals a beautiful rich tone quality, a wealth of temperament and considerable style and finish. Both vocalists are pupils of William Nelson Burritt, late of Paris. Ethel Wenk was the efficient accompanist.

The operas at the Metropolitan Opera House the past week were Tosca, La Boheme, Parsifal, Faust, Tristan and Isolde, and Hansel and Gretel. Parsifal was given its first performance this season on Thursday evening, with Olive Fremstadt as Kundry and Burgstaller as Parsifal. The original high standard of the performance was maintained.

Arthur Rubinstein gave a piano recital in the Casino Theatre yesterday afternoon that attracted an audience of intelligent listeners. The composers represented on the programme were Bach-Tausig, Beethoven, Schumann, and five numbers by Chopin. The young Polish pianist had already won favor from several New York audiences. In personality he is youthful, studious, and artistic in appearance. His playing revealed a masterly technique and breadth of tone, while his interpretations only lacked the broad conception and finished style that more advanced years alone could give him.

The annual performance of "Verdi's Requiem" was given at the Metropolitan Opera House Sunday evening. The solo singers were Madame Jomelli, Charlotte Walker, Dippel and Plancon.

THE HOLIDAY MIRROR.

Has Always Been the Best, and Keeps Getting Better.

Louisville Courier-Journal.

THE DRAMATIC MIRROR'S Christmas number, with handsome color cover and seventy-six pages of reading and pictures from the theatrical world, is out. THE MIRROR has always been the best of its kind and keeps getting better. This special issue is one of the handsomest and most interesting issued anywhere this holiday.

Consistently Worthy.

Chicago Inter-Ocean.

The Christmas DRAMATIC MIRROR, which is again combined with the regular weekly issue, is attractive typographically, well edited and filled with stories, articles and news letters of interest to stage followers. It is an annual pleasure to call attention to the consistent worthiness of this publication.

A Decidedly Handsome Publication.

Boston Herald.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a decidedly handsome publication of seventy pages full of interesting special articles, scores of portraits and all sorts of theatrical news concerning plays, players and playhouses of the English speaking stage.

Better Than Its Predecessors.

Seattle Times.

The Christmas DRAMATIC MIRROR of eighty pages is out. It is better than its predecessors, which is high enough praise for any publication of this sort.

AT THE THEATRES

(*Continued from page 3.*)

Evelyn Selbie gave a forcible delineation of the gypsy girl, Zilpha. Miss Lillian Rhoades was a sweet and sprightly Rose Teller, and Florence Stover as the amorous Widow Teller was appropriately gushing and romantic. Al. T. Holstein as the villain, Clarence Rock, was adequate, and Wolfgar, chief of the Zingara, was well impersonated by Ross O'Neal, while little Gladys Hulette as Little Gretchen showed extreme intelligence and pleased greatly. The play was well mounted and the setting of act four, representing a harvest field by moonlight, was especially effective.

This week Bedford's Hope.

Irving Place—The Oath of Constancy.

Comedy in three acts by Oscar Blumenthal. Produced Jan. 9.

Veit von Emden	Rudolf Christians
Claudine von Zuylen	Hedwig von Ostermann
Jobst von Zuylen	Hermann Rudolph
Doctor Erasmus Wundt	Frans Kierschner
Pancras Burning	Frans Herterich
Countess	Gertrud Arnold
Peter Vols	Fraus Eriau
Malva	Sophie Grosser
Lucas	Jacques Lurian

The Oath of Constancy, a comedy in three acts by Oscar Blumenthal, the author of At the White Horse Tavern, was produced for the first time in this country at the Irving Place Theatre last Tuesday night. It would be difficult to find a more delightful entertainment than this, which might just as well have been called A Way to Manage a Husband. Though the time of the play is at the end of the sixteen hundreds, its matter would serve equally well if it were given a modern setting. The only change necessary would be the elimination of the numerous references to Rembrandt, who was alive and at work when the action transpires. The great painter is glorified in more than one speech, and his famous picture of himself holding his wife on his knee and raising in one hand a bumper of wine is introduced both for pictorial effect and to bring about a satisfactory ending by reconciling the pair around whom the play centres.

The plot does not concern one much. It is slight and has seen much service. It is in the lines that Herr Blumenthal shines and with no weak light. The comedy is written in smooth, facile rhymed verse. It sparkles with wit and many a clever epigram appeals to one's intelligence as well as arouses one's laughter. There are also quaint and unexpected turns which add much to the success of the piece.

Veit von Emden, a pupil of Rembrandt's, has declared that he will never swear an oath of constancy to the woman he loves. This is reported to his sweetheart, Claudine von Zuylen, by her uncle, Jobst von Zuylen, who does not approve of his niece's suitor. When questioned by Claudine Veit frankly admits that his remarks have been truly reported and sustains their truth by argument. The basis of true love, he says, must be perfect liberty, at least for the man. Claudine accepts him, 'n spite of his heterodox views and her uncle's warnings that he is a notorious philanderer. A year passes and finds the couple still very much in love with each other. Veit has really been faithful to his marriage vows, though suspicious Jobst does not believe it. The uncle is present at the final sitting of the Countess Lux, a siren of uncertain reputation, who is posing for a picture of Semiramis. Only at the conclusion of the sittings does the artist notice the beauty of his model, who is much piqued by his failure to appreciate her charms. Before she goes away, in the presence of Jobst, she invites Veit to visit her that night at her house. It is clear that he intends to accept the invitation. Jobst reports to his niece what her husband proposes to do. Much to his surprise she remains perfectly cool and hints at a line of action that will amply suffice to keep her husband true to her. She invites Veit to spend the evening with her. He declines on the ground of a pressing engagement. She then tells him with whom his engagement is and urges him to keep it. Naturally he is stupefied by such complaisance. Not an angry word has she uttered; she has spoken in the calmest, most matter-of-fact way. Veit actually begins to protest at her generosity, but she silences him by reminding him of his pre-marital declaration of independence. Now that the fruit is no longer forbidden he has no desire to taste it, and he persuades Jobst to keep the appointment. A reconciliation is brought about by Pancras Bürning, who comes as a messenger from Rembrandt, bringing the master's wedding gift in the shape of one of his paintings.

Rudolf Christians opened his engagement auspiciously in the role of Veit von Emden. The part might have been made to his order, so well did it fit him. As handsome as ever in face and figure, he fairly exhaled romance. His acting was impeccable. Hedwig von Ostermann as Claudine was charming. Her ease and grace left nothing to be desired. Hermann Rudolph was a most amusing Jobst. In make-up he resembled one of those Dutch burghers made familiar to us by the old masters. Frans Kierschner contributed a capital character sketch as Dr. Erasmus. Frans Herterich handled the part of Bürning ably. Gertrud Arnold as Countess Lux was on the stage only a short time, but that did not prevent her from giving a thoroughly finished characterization of the seductive woman of the world. Both Frans Eriau as Vols and Sophie Grosser as Malva were entirely satisfactory.

The comedy was very well staged and the stage management was perfect.

Grand Theatre—Elisha Ben Avuja.

Historical play in four acts, by J. Gordin. Produced Jan. 9.

Elisha Ben Avuja	Mr. Adler
Beeroith	Mrs. Epstein
Yoni	Mrs. Wilensky
Merjoni	Mrs. Schoengold
Rabbi Meyer	Mr. Rothstein
The Principal of the Jeshiva	Mr. Graf
Simon	Mr. Ginsberg
Tuvia	Mr. Blank
Arjaimus	Mr. Ghrago
Inquisitor	Mr. Conrad
Beata	Mrs. Adler
A Jew	Mr. Perkauf

On Tuesday evening, Jan. 9, Jacob Adler, the famous tragedian of the East Side, had a benefit performance at his old Grand Theatre and was even more than ordinarily the center of interest. The interest was as continued as it was absorbing, for the play began at half-past eight and lasted until almost half an hour after midnight—which was entirely in accord with the local determination to obtain full value for money invested in theatre seats. The drama, an historical tragedy in four acts, was written by J. Gordin, next to Zangwill and Schomer perhaps the most widely known of contemporaneous Yiddish playwrights. There was abundance of dramatic force and a liberal supply of comic relief, yet, from a Gentile point of view, the performance would have been better had the dialogue been greatly condensed.

The drama was based on the sufferings and suicide of an unorthodox and free-thinking Hebrew who lived in the early part of the second century. At the opening of the play Elisha Ben Avuja was of unimpeachable belief, but had a bad habit of reading all the biblical parables as literal truths. One day he saw something in real life which he felt disproved a passage of scripture. With the small beginning he began more and more to doubt the Bible until finally all his friends turned away from him and he was despised among the people. Especially he was condemned by the Principal of the Jeshiva. He lived in a bitterly philosophic solitude. "I am with myself," he declared. To use a Catholic phrase, he was now excommunicated. In the third act his house was burned over his head by the indignant populace and his daughter abandoned him, having been seduced by the Roman inquisitor. Elisha had given refuge to a prostitute, Beata, who had sought his protection, and who immediately fell in love with him. Naturally the philosopher rejected her advances and she became a Christian, asserting that she had married that God in heaven about whom Simon, the preacher, was so continually speaking. In the last act Elisha took poison in utter despair, and when it was too late the old beggar returned, bringing with him the penitent daughter, Nomi. There was a very fine and dramatic moment when the flute of the beggar was heard approaching from a distance. The poison which Elisha drank, by the way, was the most leisurely venom on record.

Jacob Adler was as superbly impressive as ever. More than that the critic hesitates to say with too great an assumption of authority, for it is so impossible really to grasp the point of view of a Yiddish audience, especially its singular sense of humor, and so absurd to compare such a production in detail with English and American plays. Standards of acting, standards of playwriting, standards of observation, must be completely altered. For instance, the house regarded the sombre advocate of Christianity as thoroughly laughable, and he was played along such lines that a religious prejudice could well account for that feeling. However, Tuvia, the beggar, was a capital piece of humorous character work for any epoch in any language, and Mrs. Adler gave a vivid portrayal of the courtesan. Mr. Conrad was a better Roman than many Americans with a fondness for doing roles in toga fashion, and Mr. Rothstein was a notably sincere and orthodox Rabbi. According to any Anglican ideas of art Elisha's wife and daughter were melodramatic, their methods presenting a strange contrast with the magnificent poise of the old tragedian. After the third act Adler received numerous "floral tributes" and made a long speech on the subject of his differences with the Actors' Union.

Empire—School Performance.

The senior students of the American Academy of Dramatic Arts gave their fourth matinee on Thursday, Jan. 11, meeting with somewhat unusual success both on account of some very competent acting and because of the wise manner in which the programme was arranged. The first piece was an intense modern tragedy in one act, the second was a translation of a tragic historical drama written in German, and last came an uproariously ludicrous one-act farce. The audience had its thrill, its romance and its laugh. What more could it demand?

The cast of the first play, entitled On the Veldt, was as follows:

"Hawk" Farrell	Forrest Orr
Louis Brandt	Frank Lusk
Meta	Edna Adams

This little drama, the work of Frederick C. Patterson, one of the members of the class, was described as "an incident of the Boer War," and showed conclusively that the author possesses dramatic instinct. The dialogue was fairly well written, but some of the speeches and soliloquies were a trifle too long for a play in which the emotional development was so rapid and accurate. On the other hand, the manner in which Mr. Patterson treated the subject of Meta's pregnancy proved him to have much delicacy of feeling and considerable subtlety of expression. Louis Brandt, an Outlander, being drunk and having just had his own house burnt over his head by the Boers, arrived in Farrell's hut and proceeded to make maudlin love to Meta. "Hawk" Farrell's wife, whom he had loved and lost before her marriage. In the hope of inducing her to escape with him he told her that "Hawk" had been killed. However, when Meta admitted her pregnancy he had the manliness to be heartily ashamed of his conduct—and his reparation cost him his life. "Hawk" Farrell, the British scout, entered pursued by the enemy. His duty as a soldier obliged him to continue on his way. That Farrell might escape Brandt, while the husband and wife were in the next room, stood between the lighted lamp and the window. The moment that his shadow appeared on the curtain he was killed by a hostile shot. The Boers entered and, supposing Brandt to be the man they pursued, permitted the real scout, who had already left the house by climbing over the roof, to continue to his road unmolested.

Frank Lusk as Brandt, the drunken Outlander, gave the best performance of the three actors. He had the physical roughness to make the first phase of his character plausible and the masculine sincerity to dignify his heroic reparation. Forrest Orr as "Hawk" was not so successful as he has been in some of the comedy roles allotted him; yet his performance was creditable and unaffected. Edna Adams made a far better attempt than the last time she appeared on the stage of the Empire, but she must learn something more in the way of self-surrender before she can hope to give an impression of truly profound emotion.

The following students appeared in The Conqueror:

Prince Gueldenloh	Joseph M. Bergin
Lord Chamberlain	William T. Levis
Sascha	Walter Ladd
Count Adowski	Frederick C. Patterson
Diderot	J. Homer Hunt
Vassili	Hevlyn Dirck Benson
Ivan	George K. Rolands
Catherine II	Esther Miller
Nadetscha	Margaret Wise
Countess Demidow	Frances Hare
First Lady-in-Waiting	Edna Adams
Second Lady-in-Waiting	Florence Huntington
Guida	Catherine Outhwaite

The three-act romantic tragedy was written by Johann Wiegand, who made his debut as a dramatist only about three years ago in a play called Macht, dealing with the American trust problem in a fashion which won immediate approval in Germany. The Conqueror, completed last Spring, quite recently had its first production in Leipsic. The English translation has been well made by Amelia von Ende, who has managed to avoid the use of many hackneyed phrases. The plot dealt with one of those amours for which Catherine II, Empress of Russia, has become historically infamous in spite of her political achievements. The story detailed her captivation of Sascha, son of the Lord Chamberlain and a young officer in the army. Nadetscha, one of Catherine's attendants, had known the young fellow in their childhood days and loved him purely. In the face of all her warnings he gave himself up to the consuming passion of his Empress. The young girl spoke her mind so freely to the tyrant of her nation that she drove the Empress to a frenzy of resentment. Nadetscha shortly afterward discovered that she was the rightful heir to the Russian throne, and, having been called back to apologize, reiterated her defiance and treated Catherine as a usurper. She stabbed herself, dying before Catherine had time to wreak her vengeance. Thus she was the conqueror.

In many ways Esther Miller's work as the Empress Catherine was a surprise to a critic used to making certain allowances for student productions. It may be that she was most impressive in the first act, but, for that matter, the first act gave her finer opportunities. It was not her fault either that her passionate scene in the third act fell somewhat flat. She had numerous faults, especially in the matter of carriage, but she had the emotion and the conception. Margaret Wise, Nadetscha, whatever else she may be, stands little chance of ever becoming an actress. Joseph Bergin was excellent as Prince Gueldenloh; William T. Levis as the chamberlain had a role which permitted him to display much technical finish; Walter Ladd as Sascha was just sufficiently boyish and enthusiastic to make a good foil for the passionate yet domineering Empress; but J. Homer Hunt and Frederick Patterson have both done better work. The other parts were of minor importance, except possibly the role of the maid, which was not precisely suited to Catherine Outhwaite.

The cast of A Friend in Need included:

Jack Martin	John Lee Buckley
Lucille Bruce	Suzanne Rowe
Norah	Catherine Outhwaite

This little farce by Harold Heaton was extremely laughable but dwindled out sadly in the end because certain explanations were introduced which should have been made much earlier or omitted altogether. One cannot say exactly who was the friend, Norah or the imaginary rat. Jack and Lucille had been engaged but had quarreled because Jack, in attempting to keep their engagement a secret, had somewhat too literally followed out Lucille's directions to flirt with another girl. Lucille, fancying she saw a rat, jumped up on a table; Jack, declaring that the rat had gone mad exactly as dogs do, jumped up onto the other table, and Norah, being warned, took to a sofa and was bribed by Jack to keep up the ruse. From their elevated positions the lovers argued and, in the end, after having pretended to drive the animal from the room, Norah entered with the "cat"—a black cat.

Suzanne Rowe as Lucille was fascinatingly piquant, and John Buckley gave a good farcical performance of the imaginative lover. But the star of the piece, and perhaps of the whole afternoon, was Catherine Outhwaite as Norah. She kept the audience in one gale of laughter. One seldom hears a better brogue on the stage or a better piece of narration than her story about the experience her uncle in Ireland had with a rat that was really the incarnate fiend.

Berkeley Lyceum—The Death of Tintagiles.

Tragedy in five acts, by Maurice Maeterlinck; translated by Alfred Sutro. Produced Jan. 8.

Tintagiles	Richard Gubitt
Ygraine	Kate Parsenow
Bellangere	Victoria Montgomery
Aglovale	Wayne Arey
First Servant	Margaret Ellsworth
Second Servant	Josie Smith
Third Servant	Phyllis Carrington

In accord with its policy of presenting new plays by modern authors, the Progressive Stage Society produced Maeterlinck's "marionette" tragedy, The Death of Tintagiles, at the little Berkeley Lyceum Theatre last week. It was the first stage presentation of the play in America and one of the few times it has been given anywhere. The production last week served a second purpose of introducing Kate Parsenow, formerly of the Kleines Theatre, Berlin, who has played leading parts in the dramas of Oscar Wilde, Maeterlinck, Gorki, Henry Begne and other authors of the poetico-mystical school.

The stage presentation of this play is worthy of considerable attention. It was evidently not written for ordinary production and there was curiosity to see how such a drama would appear when produced. Maeterlinck says in his preface to the published volume of plays containing The Death of Tintagiles: "I have been asked more than once if my dramas, from The Princess Maleine to The Death of Tintagiles, were really works for a marionette theatre, as I had stated in the original edition of this crude little story of the unhappiness of Maleine. It is the truth that they are not works for ordinary actors. . . . . I believed sincerely, and I believe it still to-day, that such poems die when living beings are brought into them."

Hence the title of "marionettes," by which Maeterlinck has chosen to designate his earlier dramas, beginning with Maleine and including The Blind, The Seven Princesses, The Intruder, Interior, Pelléas and Melisande, Alladine and Palomides, The Death of Tintagiles and one or two others. In each of these, with the exception of Pelléas and Melisande and Alladine and Palomides, the central, unseen figure is Death, always represented as an intruder.

In none of them, however, has Maeterlinck symbolized his intruder more horribly than in The Death of Tintagiles. In this five-act tragedy he has made of death an unseen, insatiable, jealous queen, who "is not beautiful—and is growing huge." "She has a power not to be understood," says Ygraine in the first act, "and we live here with a great pitying weight upon our souls." There are lines in the play that must be felt rather than understood and situations symbolic rather than natural. There are, too, dramatic incidents which, when seen, cannot fail to make an emotional impression, but which might tend to mislead one into thinking that they indicate the heart of the drama.

Witnessing the production given by the society last week, one was impressed with the truth of Maeterlinck's statement—that the play was not for living beings. It would be extremely unfair to the actors to say that the poem became ridiculous. From the standpoint of a stage presentation of a weird tragedy the drama was as satisfactory as the limited means of the society could make it. The actors in general read their lines carefully and intelligently, the stage-management was fair, the settings adequate; and there was a conscientious attempt at keeping to the atmosphere of the poem. But the indefinable heart of the lines—lines that Maeterlinck says must possess "the faculty of living according to the most secret beauty of our souls"—was lost in the movements of the players and in the sound of their voices. It was impossible, for example, to believe that a twelve-year-old boy, however intelligent and well trained, could express even the smallest part of the fear in the lines spoken by Tintagiles. And the character of the three servants of the queen, who may be considered as counterparts of the witches in Macbeth or the fates of mythology, cannot be even indicated by ordinary actors. They, by the way, were poorly played by young women who waved their arms in purposeless fashion and spoke almost absurdly in harsh, hoarse whispers. On the whole, then, the production was chiefly interesting in showing the futility of attempting to produce such a play.

Considerable interest was shown in the appearance of Miss Parsenow. She proved to be a young woman of considerable beauty, grace and dignity and possessed of a well-trained voice. Her dramatic ability seemed to be much above the ordinary. In the first three acts she played with a restrained force that made her lines impressive, and in the first part of the fifth act, when Ygraine appears in search of Tintagiles and finds her life "trembling on her lips," she gave evidence of something very much like genius. But during the rest of the act, when she struggles to reach her little brother through the iron door, she failed entirely to make the scene convincing. She appeared to lack the magnetism necessary to hold the interest of her auditors. Her closing lines, however, mutilated as they were by some one who felt perhaps that there was something offensive in the author's words, were spoken with a thrill that left an extremely good impression of her possible powers. The reading of her lines was marred by her lack of familiarity with English, which caused her to pronounce too carefully and too distinctly. Being distinctly German, she is hardly fitted temperamentally to play such a role as that of Ygraine. It would be interesting to watch her work in such a character as Nora in A Doll's House or as any other of Ibsen's younger heroines.

The other members of the company formed an adequate support. Wayne Arey as Aglovale used a voice too deep and sure for an old man and had an unpleasant manner of looking away from the person to whom he was speaking. Victoria Montgomery gave a good impression of anxiety in the role of Bellangère, and Richard Gubitt spoke distinctly the lines of Tintagiles.

The tragedy was followed by d'Isle Adam's social drama in two scenes, The Revolt, with Emerin Campbell as the wife and Wayne Arey as the husband.

At Other Playhouses.

MURRAY HILL.—David Higgins' four-act play, At Piney Ridge, was the attraction at the Murray Hill Theatre last week. The piece is well staged and is played by the following company: Jack Rose, Van Kinzie; General Deering, Wilson Forbes; Azalie Deering, Lottie M. Fowler; Mark Briarson, George Lund; Major Jantree, Bruce Richardson; Zeb Lane, Will E. Sheerer; Mrs. Lane, Jessie Arnold; Cindy Lane, Amy Farnsworth; Chlotilde Beverly, Jessie Arnold; Dagmar, Lea Remonde; Israel, S. E. Hines; Mammie Summers, Edna Vonner; Susannah, Lillian Lines. This week, A Crown of Thorns.

YORKVILLE.—Henry E. Dixey, supported by Carlotta Nellson and the company from the Madison Square Theatre, appeared at the Yorkville Theatre last week in The Man on the Box. Large audiences were the rule during the week. Edward Harrington in Old Lavender is this week's attraction.

PROCTOR'S FIFTH AVENUE.—A Fair Exchange, by Henry M. Blossom, in which Thomas W. Ross appeared at the Liberty Theatre a few weeks ago, was given its first presentation by a stock company and found some favor. James Young made his debut with this company in the principal male role and acquitted himself most creditably. Amelia Bingham and Isabelle Evesson alternated in the role of Mrs. Ryerson, and Loretta Healy was pleasing as Lilly Belle. This week's attraction is If I Were King.

THALIA.—The Curse of Drink, which has been seen at several other houses this season, with F. Aug. Anderson in the leading part, was the attraction at the Thalia Theatre last week. This week's bill, The Child Slaves of New York.

THIRD AVENUE.—The Flaming Arrow was a popular attraction at the Third Avenue Theatre last week. This week's bill, When the World Sleeps.

HARLEM OPERA HOUSE.—William Collier in On the Quiet attracted good audiences to the Harlem Opera House last week. This week, Olga Nethersole in repertoire.

WEST END.—Elfie Fay in The Belle of Avenue A had a week of continued good business at the West End Theatre. Under Southern Skies is this week's attraction.

GRAND OPERA HOUSE.—George M. Cohan played his final week in Little Johnny Jones at the Grand Opera House last week and was given an enthusiastic valedictory at the closing performances. Mrs. Leffingwell's Boots is the bill for this week.

METROPOLIS.—The Rays in Down the Pike were at the Metropolis Theatre last week. This week's bill, James O'Neill in Monte Cristo.

AMERICAN.—Audiences found More to Be Pitied Than Scorned an attractive bill at the American Theatre last week. Tom, Dick and Harry is this week's bill.

NEW YORK.—Richard Carle in The Mayor of Tokio closed a successful engagement at the New York Theatre last Saturday night. This week and for several weeks to come the theatre will be occupied by Lew Dockstader's Minstrels.

STAR.—A Girl of the Streets was the bill at the Star Theatre last week. This week, A Desperate Chance.

ACADEMY OF MUSIC.—Bertha Galland in Sweet Kitty Bellairs ended her second and last successful week at the Academy of Music Saturday night. This week Mrs. Leslie Carter begins her engagement with Adrea, to be followed later by other plays in her repertoire.

MANHATTAN.—Before and After continues as the popular bill here.

PROCTOR'S 125TH STREET.—The Ironmaster afforded excellent opportunities to Paul McAllister, Beatrice Morgan, Gerald Griffin, Sol Aiken, Mathilde Deshon and the other members of the stock company. The olio included Hayman and Franklin, Artie Hall, and the Darras Brothers. This week's play is Cleopatra.

GOSSIP.

MRS. BYRON R. CLOMONS, Hornellsville, N. Y.: "The Christmas MIRROR, as usual, leads the long array of holiday publications. Brimming over with good things, it is small wonder that the supply was far less than the demand. Long may THE MIRROR live and prosper!"

A son was born to Mr. and Mrs. Wilfred Ashland on Jan. 8.

Mrs. Cecile Perdicaris, the sister of Yvonne de Treville and the wife of the Russian Consul at Constantinople, nephew of Ion Perdicaris, died in Constantinople on Dec. 23, after an illness of two days. She was buried with her infant son in Brussels.

Clinton B. Fisk, husband of May Isabel Fisk, the monologist, has suffered a stroke of paralysis, which affected the vocal cords in such a way that he has lost all power of speech. Mr. Fisk was for a time general manager for the Proctor theatres.

Beverley Sitgreaves retired from the cast of Zira last Saturday, not wishing to accompany the play on the road.

The carpenter, stage hand, bill poster, janitor and other employees of the Grand Opera House, Beardstown, Ill., went out on strike on Dec. 22, because the management wished them to accept a single salary for two performances.

Leo Ditrichstein and A. Baldwin Sloane have agreed to write a musical farce together, to be produced next Spring.

CURRENT AMUSEMENTS.

Week ending January 20.

ACADEMY OF MUSIC—Leslie Carter in Adrea—1st week—1 to 7 times.
ALHAMBRA—Vaudeville.
AMERICAN—Tom, Dick and Harry.
BELASCO—Blanche Bates in The Girl of the Golden West—10th week—68 to 74 times.
BIJOU—David Warfield in The Music Master—156 times, plus 20th week—143 to 150 times.
BROADWAY—Commencing Jan. 16—Elsie Janis in The Vanderbilt Cup—1st week—1 to 6 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Earl and the Girl—11th week—84 to 91 times.
CIRCLE—Crackerjack Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Ethel Barrymore in Alice-Sit-By-the Fire—4th week—26 to 33 times; Pantaloon, 4th week—26 to 33 times; Russian Players in The Chosen People—1 time.
DALY'S—Cashel Byron's Profession—2d week—9 to 16 times.
DEWEY—Rose Hill Extravaganza.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in Peter Pan—11th week—78 to 85 times.
FOURTEENTH STREET—Bedford's Hope.
GARDEN—As Ye Sow—4th week—27 to 34 times.
GARRICK—Henrietta Crosman in Mary, Mary, Quite Contrary—4th week—27 to 34 times; Madeline—2d week—12 to 19 times.
GOTHAM—Jersey Lilies Burlesquers.
GRAND OPERA HOUSE—Mrs. Leffingwell's Boots.
HARLEM OPERA HOUSE—Olga Nethersole in repertoire.
HERALD SQUARE—Coming Thro' the Rye—2d week—7 to 13 times.
HIPPODROME—A Society Circus—6th week.
HUDSON—Robert Loraine in Man and Superman—20th week—153 to 160 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in The Oath of Constancy—2d week—7 to 9 times; The Road Burner—4 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—3d week—15 to 21 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—4th week—22 to 28 times.
LEW FIELDS'—Louis Mann and Clara Lipman in Julie Bon-Bon—3d week—17 to 24 times.
LIBERTY—The Clansman—2d week—8 to 14 times.
LONDON—Colonial Girls Burlesquers.
LYCEUM—The Lion and the Mouse—9th week—67 to 74 times.
LYRIC—The Babes and the Baron—4th week—30 to 37 times.
MADISON SQUARE—Henri de Vries in A Case of Arson—2d week—8 to 15 times; The Brainley Diamond—2d week—8 to 15 times.
MADISON SQUARE GARDEN—Automobile Show.
MAJESTIC—The Redemption of David Corson—2d week—9 to 16 times.
MANHATTAN—Before and After—6th week—37 to 43 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—James O'Neill in Monte Cristo.
METROPOLITAN OPERA HOUSE—Courted Grand Opera company in repertoire—9th week.
MINER'S BOWERY—Ideal Burlesquers.
MINER'S EIGHTH AVENUE—Merry Maiden Burlesquers.
MURRAY HILL—A Crown of Thorns.
NEW AMSTERDAM—Fay Templeton in Forty-five Minutes from Broadway—3d week—17 to 24 times.
NEW STAR—A Desperate Chance.
NEW YORK—Lew Dockstader's Minstrels—1st week.
PASTOR'S—Vaudeville.
PRINCESS—Commencing Jan. 18—Henry Miller in Grierson's Way—1st week—1 to 4 times.
PROCTOR'S FIFTH AVENUE—If I Were King.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Cleopatra.
SAVOY—James K. Hackett and Mary Mannering in The Walls of Jericho—17th week—132 to 139 times.
THALIA—Child Slaves of New York.
THIRD AVENUE—When the World Sleeps.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—12th week—111 to 118 times.
WEST END—Under Southern Skies.
YORKVILLE—Edward Harrigan in Old Lavender.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Klein Ott Brothers and Nicholson, James B. Donovan, Reus, Arnold and company, Dixon and Holmes, Three St. Felix Sisters, Edgar Forman, Jeanne Ardelle and company, Le Smyth and Abacco, Marriott Twins, the Burkes, Janet Barrington, Elizabeth Miller, Ben Meyer, and Villiers and Lee.

Keith's Union Square.

Alice Pierce, Annie and Jennie Yeamans, Duryea and Mortimer, Miss Norton and Paul Nicholson, Six Glinserettis, Keno, Walsh and Melrose, Carroll Johnson, Burton and Brookes, Misses Delmore, the Luciers, Ed Mack, and Carl Victor.

Proctor's Twenty-third Street.

R. A. Roberts, Will M. Cressy and Blanche Dayne, Six Musical Cuttys, Reno and Richards, Avery Strakosch, Delton Brothers, Mitchell and Marron, Harry B. Lester, Sisters Celesse, and McGloin and Smith.

Hammerstein's Victoria.

Joe Welch, Della Fox, Staley and Birbeck, William Gould and Valeska Surratt, Florens Troupe, Three Dumonds, the Zanciga, Watson, Hutchings and Edwards, and Caprice, Lynn and Faye.

Colonial.

The Mascot Moth (first apearance in America), Fred Karno's company in A Night at an English Music Hall, Carleton Macy and Maude Edna Hall, Patty Brothers, Nichols Sisters, Five Romanos, Alburtus and Jessie Millar, Hawthorne and Burt, and James F. MacDonald.

Proctor's Fifty-eighth Street.

Mabel McKinley, Hal Davis, Ines Macauley and company, Gilroy, Haynes and Montgomery, Jackson Family, John and Bertha Gleeson and Fred Houlihan, Three Meers, Ford and Dot West, George and May Woodward, and Gus Leonard.

Alhambra.

Cheridah Simpson and the Prince of Pilsen City Girls, Felix and Barry, R. J. Jose, Jewell's manikins, Louise Dresser, Mallory Brothers, Brooks and Halliday, Four Milans, Asra, and Probst.

Hurtig and Seamon's.

Billy S. Clifford, Six Peri Sisters, Emma Francis and her Arabian Whirlwinds, Lizzie Evans and Harry Mills, Four Emperors of Music, Nellie Seymour and Josie Allen, Four Olifans, and Walter Daniels.

Hippodrome.

A Society Circus, with the Kaufmann Troupe, Claire Heliot and her lions, Marceline, Frank "Slivers" Oakley, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Madame Ilka Palmay, known in private life as Countess Klinsky, made her vaudeville debut by permission of Heinrich Conried. She was billed as "the famous Hungarian character actress," but failed to live up to the billing. She has a fairly good command of the English language, but her efforts aroused no enthusiasm. She appeared in a monologue sketch called Just Arrived, in which she was supposed to be a foreign actress just off the steamer. She gave imitations of the people who appeared at the concert given on board, and wound up with a little dance in a soldier's uniform that was neatly done but in no way startling. W. H. Murphy and Blanche Nichols and company were seen for the fifth time within a year at this house in From Zaza to Uncle Tom, and the funny farce was just as big a laughing hit as it was on its first presentation. Phil and Nettie Peters, who tired of life in one-night stands as the leading members of His Highness the Bey, were given a hearty welcome on their return to vaudeville. Mr. Peters is a genuinely funny comedian, and he made the audience laugh heartily even at some very old jokes, although he had some new ones as well. His partner is an excellent foil, and they both scored heavily. A novelty called The Artist and the Model was presented by Bert Levy, the well-known artist, who was assisted by Lottie Vernon. The scene represents an artist's studio, and Miss Vernon poses while Mr. Levy makes some sketches of her on sheets of glass, which are placed over a stereopticon in such a way that the pictures appear upon a screen at the back of the stage just as the artist is drawing them. During Miss Vernon's temporary absence from the stage Mr. Levy draws pictures of Roosevelt, David Warfield, Edna May, Phil and Nettie Peters and others. The idea is extremely effective, and though keen observers detected a little sleight-of-hand work in the act Mr. Levy nevertheless deserves credit for one of the most pleasing novelties presented so far this season. Clarice Vance, looking stouter and healthier than ever, made a solid hit in her own quiet way with "Nothin' from Nothin' Leaves You," "Dear Old Dixieland," "Don't Notice Me," and "Mariar." All the songs were sung most artistically. Julie Ring, a sister of Blanche Ring, appeared in a comedietta called A Quiet Life, assisted by G. Roland Sargent. A Quiet Life turned out to be A Happy Pair, which was the first legitimate sketch presented in vaudeville, and was done by Francesca Redding and Hugh Stanton, over a dozen years ago. The piece was neatly played by Miss Ring and Mr. Sargent, but novelty was sadly lacking in the offering. Ford and Wilson won applause for their grotesque dancing. Harmony's dogs and cats were seen for the first time here. They are a cleverly trained lot of little animals, and one dog in particular attracted attention on account of his ability to keep perfectly still during the entire act. He looked like a stuffed dog, and only came to life at the word of command. The Three Armstrongs were forced to retire through an accident and their place was taken by Shields and Rogers, who did a new act consisting of several fancy tricks with lassoes, accompanied by excellent acrobatic work. It is a great improvement upon the average lasso act, and won decided approval. Others who appeared were Delmore and Oneida. A. R. Carrington, billed as "The Drummer Boy of Shiloh," made a splendid impression with drum and xylophone solos. He has adapted several national airs and played them with such spirit that he was encored repeatedly; Rennier and Gaudier, Elliott and Neff, and the motion pictures.

PASTOR'S.—The headliners were Fitzgibbon, Morse and Drisiane, who played a quick return engagement on account of the big hit they made here a few weeks ago. Bert Fitzgibbon was the feature of the act, and his quaint comedy and remarkably original method of singing brought him numerous encores. Mr. Drisiane sang Mr. Morse's latest compositions, including "Just a Little Rocking Chair and You," which made a strong impression. Mr. Morse presided ably at the piano. Mr. and Mrs. Mark Murphy were very successful in The Coal Strike, which has been improved by the addition of a number of bright and snappy lines. Ralph Post, formerly of Post and Clinton, appeared with a new partner, Ed Russell, and presented a new act called Vaudeville Ideas, which was neatly done and quite amusing. The new partners worked as smoothly as though they had been together for years, and their dancing duets, in which there is a good deal of acrobatic work, were done without a hitch. They made a decided hit, and should have no difficulty in booking a good list of dates. Mr. Post's dog also made a hit. The Waif's Christmas Eve, as done by Dick and Alice McAvoy, proved a pleasing number. A child performer named Little Garry Owen made his first appearance here, assisted by a young woman, and was seen in a skit that allowed him full play for his decided talent. He is a very precocious youngster and reminds one of Master Gabriel, of Buster Brown fame. He made a number of "fresh" remarks, sang a song or two, and managed to win a number of very hearty laughs by his odd, old-fashioned manner. A splendid hit was scored by the veteran Harry Thomson, who stands alone as a delineator of the eccentric types seen on the East Side of New York. Mr. Thomson improves with every appearance, and never tires of adding to his list of impersonations. Miles and Nitram were amusing in their Irish act, and Willie Gardner was warmly applauded for his really fine work as a skate dancer. Others on the bill were the Alpine Family, Evans Trio, Potter and Harris, Behrend and Dennebaum, Annie Bernstein, "Chalk" Saunders, and the vitagraph.

HURTIG AND SEAMON'S.—Annie and Jennie Yeamans were the headliners of a good bill and pleased with their bright, conversational act. Genaro and Bailey were a special feature in A Cigarette Case, which embraces a lot of good comedy, as well as the fine dancing and the superb cake-walking for which this couple is justly famous. There were two new acts on the bill that attracted some attention. One was by Brockman, Mack and company, and is called The Count on Mother's Account. It is a more or less amusing jumble of comedy, singing and piano playing. Mr. Brockman, formerly of Stanley and Brockman, made a hit with his specialty, and Mr. Mack, formerly of Monroe, Mack and Lawrence, had his usual extravagant make-up. The skit is fairly good and the encore, which is a little school scene, is quite amusing. The other new sketch was done by Albert Reed and company. It is called Making a Man, and the programme states that it was written by the late Wilson Barrett. If Mr. Barrett ever wrote it, it must have been in his schoolboy days, and it is quite evident that some American adapter has made many changes in it since it was first written. The scene is a broker's office, run by a saphead, whose typewriter has to do his thinking for him. She undertakes to make a man of him and, after telling him to put on a sweater, she proceeds to give him a few lessons in boxing. He absorbs a lot of whiskey and the girl has no trouble in knocking him down several times. Mr. Reed seemed to have a decided liking for the floor and did most of his acting in a recumbent position. The programme billed the act as "an enormous success," but the acting scarcely justified the use of the expression. Mr. Reed was assisted by Mignon S. Auburn and Bobby Markum. Troja sang some new songs and the Chamberlins scored in their lasso work. Perry Corwey, the musical clown, and the Carnello Troupe were applauded.

HAMMERSTEIN'S VICTORIA.—Virginia Earle made her vaudeville debut, assisted by six young men, billed as the "Six Johnnies." The scene was supposed to represent Miss Earl's home, and the six admirers were all on hand to give her a welcome after her successful appearance in a new part. The skit, as it was presented last week, was not calculated to give outsiders a very good impression of the home life of an actress, as Miss Earl kissed the young men indiscriminately and lavished her caresses upon one in particular, who was dressed as a West Point cadet and played the piano rather well. Taken as a whole the act was not at all what might have been expected from an artist of Miss Earl's standing, and the sooner she gets a better vehicle the more chance she will have of booking more dates. She sang "I Could Learn to Love You If You'll Let Me Try," and a new Irish song about Tipperary, and also rendered a number of songs from the various comic operas and musical comedies in which she has appeared during the past several seasons. Colonel Gaston Bordeverry did his remarkable shooting with his accustomed skill. The Nichols Sisters made a tremendous hit with "Ephraham" and other songs, and their dialogue provoked much laughter. Callahan and Mack, Auguste Van Biene, Shean and Warren, Captain Bloom's Wireless Telegraphy, Reiff Brothers, V. P. Woodward, and the vitagraph rounded out the bill.

COLONIAL.—Aimee Angeles made her vaudeville debut, presenting the imitations with which she has been identified for some time past. Her specialty is most captivating and she goes about her work in a way that wins the interest and approval of the audience from the start. McMahon's Minstrel Maids and Watermelon Girls scored a tremendous hit, and their vocal and terpsichorean offering was repeatedly encored. Mr. McMahon's latest song, "O Melon Sweet," scored a pronounced success. Carlotta the Marvel made her first appearance at this house and thrilled the spectators with her looping the loop act. Tom Nawn and company were seen in one of his old sketches, A Touch of Nature, and it went as well as ever. Ned Nye and the Rollicking Girls were one of the big hits of the bill. The girls include the Reid Sisters, and they did a song with swings that went over the footlights in more ways than one. The act is much brighter and better than the one with which Mr. Nye entered vaudeville, and taken as a whole was one of the best numbers on the bill. Jack Norworth in his College Boy monologue brought down the house, especially with his songs. Frank C. Young and Kathleen De Voie danced superbly and were recalled a number of times. Silvano, the European equilibrist; Chassino, with his hand and foot shadowgraphs, and the pictures made up the rest of a remarkably strong bill.

PROCTOR'S TWENTY-THIRD STREET.—Mabel McKinley, who has been starring in The Parson's Wife this season, made her reappearance in vaudeville and was warmly welcomed. She sang a new song of her own composition and several of the favorite selections from her repertoire. Hal Davis, Ines Macauley and company scored in Pals. Fields and Wooley, who replaced another team, made their first appearance downtown in their new skit, The Airship. They use a small model of an airship which is tied around their waists, and pretend to be on a voyage among the clouds. Their observations of men and things as they skim along are ludicrous in the extreme and brought out the heartiest laughs of the week. It is one of the very best Dutch acts seen this season. O'Brien and Havel made a hit as usual in Ticks and Clicks. Cliffe Berzac's Circus spent an uproarious second week, and of course convulsed everybody. Esmeralda, the xylophonist; the Little Black Man, the Meers in their funny wire act, Charles De Camo and his dog; Ben Meyer, equilibrist, and the pictures were also on hand.

ALHAMBRA.—The bill opened with Charles Serra, the equilibrist, who did some remarkably good tricks. Next came the Two Pucks, who are remarkably clever youngsters. Nick Long and Idalene Cotton were third on the list with their diverting sketch, Managerial Troubles, in which both were entirely successful. Smith and Campbell followed with a line of brisk talk that kept the house in great humor. Arthur Prince, with his remarkable exhibition of original ventriloquism, scored a hit of the largest proportions and was recalled several times. The Five Mowatts opened after intermission, and their club juggling was appreciated. Ida Rena then talked her pretty and interesting songs in her own "cute" way, which quite took the fancy of the audience. The Three Dumonds, capital entertainers; the Camille Trio, and the vitagraph wound up a capital programme.

HIPPODROME.—The usual big crowds saw A Society Circus and showed great enthusiasm over its many beautiful features.

The Burlesque Houses.

DEWEY.—Harry Bryant's Extravaganza company was seen for the first time in New York this season and drew big houses throughout the week. The leading members are Dermody, Garrity Sisters, Knickerbocker Comedy Four, Wilson and De Mouville in A Thanksgiving Eve, and the Busch-Devere Trio. The Frolics at the Zoo gave Mr. Bryant excellent opportunities, and he was ably assisted by the above-named players and a snappy chorus. This week Rose Hill's English Folly company.

GOTHAM.—The Trocadero Burlesquers played a successful engagement. Good burlesque work and an olio were offered by Mae Taylor, the Grahams, Mackie and Walker, the Wilsons, and Boyer and Scanlon. This week Jersey Lillies.

CIRCLE.—Robie's Knickerbocker Burlesquers pleased a succession of good-sized audiences. Jack O'Brien, the champion pugilist, was a special attraction and proved a great drawing card. This week Cracker Jacks.

LONDON.—The Merry Maidens made their New York debut this season and were warmly welcomed. The Exposition Four were especially successful. This week Colonial Girls.

MINER'S BOWERY.—The Mascottes, including LaVine and Page, Williams and Alleyne and others, scored. This week The Ideals.

MINER'S EIGHTH AVENUE.—The Kentucky Belles provided an excellent entertainment last week; this week Merry Maidens.

MELVILLE'S CONTINENTAL NOTES.

NUREMBERG, BAVARIA, Dec. 16.

We have just completed a very nice engagement here, and on account of our success have secured many nice contracts, some of which call for sharing terms. The first will be at the Theatre Variete, Linz, Austria. We learned some more little points here that might be useful for artists, and one is that it is absolutely necessary for all artists to have passports to play this town. They went so far as to tell us we would have to close if we could not furnish them. The excuse that Motogiri was a doll and required none did not answer, and we had to go and get them. Only one of our party had one, and during the three years I have worked in Europe I have never been called upon to either produce one or close. Another new one on me is having to go to the authorities and pay an income tax on your salary before you have actually earned it.

It is necessary to go and give a full account of your earnings four days after you commence work. The artist makes out a list of all his expenses, and an income tax is charged on what is left. Many after rendering their version of it to the officials find out that the Government owes them money, but this does not always "go." In my case they objected to the idea that my wife should be included on my salary list (and she is actually receiving a salary), but this was not accepted, and many other items that are put down for expenses were "scratched." This theatre is closed for four days before Christmas, I am told, as business is very slack just on the eve of the holidays.

I find also that if performers scratch out the Wednesday matinee in their contracts it is all right with the management, and they need not work twice that day. I was not "on" to this, and had to work while some of the "wise ones" sat out in front. All of the members of the company subscribed to a fund for the widow of the acrobat who was killed last week at Salban Theatre, Manheim, while attempting a two-and-a-half somersault with the Meteor Trio, a troupe of clever aerial artists, well known on the Continent. The man that was killed was not one of the famous three; he was rehearsing to understudy one of them, and his death occurred at practice.

Harry Lukens, of Four Lukens, is at Frankfort and writes me of their continued success and good contracts, but he says he will be glad to return to "God's country" (which he will do in May), where he has extensive bookings. Albert Schumann's Theatre, Frankfort, is one of the new houses and is said to be the finest vaudeville theatre now in Europe. It is a combination of circus and theatre. No theatre seems to be complete now unless it can be converted into a circus and also be able to use the centre for water shows. Among the new artists that have arrived to open to-night for the second half of the month is Heloise Titcomb, "La Jolie Belle Titcomb." She made a tour in America recently and is quite a favorite at the Continental halls. I may say here that the Germans, and in fact the Continental audiences, show quite a partiality to tall women on the stage and that it is very rarely that a little smart one gets half the attention. It is just the opposite in America and England, where the small ones are called "cute."

On the bill with us is a troupe of pickaninnies owned by Friedman, the brother of Director Friedman in Budapest. He used to have a big dancing school in Brooklyn, but now devotes his time to stage productions on the Continent with his troupe of ten colored girls and boys, who give quite a good show. His brother, by the way, who is very prominent in Budapest, is building a new theatre that will rival the famous Fovarosi Orfeum, managed by Director Waldmann.

Oes-Budavaria, the Summer theatre of Director Friedman, is a very popular place for the introduction of American acts, as he is very partial to them and very few come away without getting the medal he gives to all successful American acts. It is a flying eagle set with small diamonds. The Brittons were the last to get one. They are the colored team of buck and wing dancers, who have made such a success in London that they have been prolonged at the Empire Theatre for four months and are booked at a very nice salary on the Continent, where they return after their Empire engagement. Motogiri has been offered an engagement at this theatre for the coming Summer, and it is more than probable we may consider it. I may here state that at the Apollo Theatre, Nurnberg, when artists are making contracts for this house they should try to get it for a month, as I find the direction will give it if they cannot arrange otherwise. Only three acts on the bill with us are here for fifteen days, all the rest have a month.

Among the new acts here commencing Dec. 16 is a comic juggler called MacTurk, who is very good, although I could distinguish quite a few familiar tricks that originated with W. C. Fields and O. K. Sato, particularly the well-known Fields pose with the walking cane, after completing a trick. A musical act on the bill, in which almost everything is made to produce music, commencing with the furniture, and ending up with an effective dark change in which the ornamental electric lamps that adorn an imposing stairway are also made to produce dulcet tones. An exhibition of wireless telegraphy in which waves of sound are experimented with is also new. The apparatus of one of the receiving towers placed among the audience and several interesting experiments were witnessed. The act, however, is a little too scientific for the ordinary vaudeville audience.

The Noisets, who ride bicycles on a swiftly revolving table, which they term "the table of the devil," is a very sensational act that has had many offers for America, but they are waiting until the offer reaches a mark to suit their approval. Chevalier Thorn, who has a contract for six weeks, and who I understand is well known in America, performs a number of illusions very smartly and has quite a number of tricks that are good. The bird cage and bird that disappears in the presence of the audience, and which he immediately repeats down among the audience, right in the face of any one, is perhaps the best in his repertoire. Carl Hertz is given credit for having made this trick famous.

The formation of a society called the Magic Circle, of which all magicians will be members, with the intention of keeping their craft intact and so protecting their own interests, has been talked of lately by the Maskelyn and Cook people, now Maskelyn and Devant, but the idea has met with some opposition by one or two, and the scheme, which would be a great one for them, as it would protect their inventions to a great extent, remains in an uncertain state for the present.

I will close with the information that the vaudeville business is booming everywhere, and that all the performers I meet seem to be storing their cash away. FREDERIC MELVILLE.

MARSHALL THE MYSTIC.

Above is a picture of Marshall the mystic, who makes a specialty of the manipulation of hats in a most entertaining way. Mr. Marshall has been in Europe for some time past, and his frequent letters to THE MIRROR have been perused with much interest. Marshall is a keen observer, and very little escapes his notice that should prove profitable to American artists contemplating a trip abroad. Some of the European managers and agents have a habit of springing surprises on performers who are unacquainted with their ways, and those who read Marshall's letters will avoid many of the little snares that at times make European engagements unprofitable and unpleasant.

WILDER'S POST-MORTEM CURIOSITY.

Those who think that Marshall P. Wilder does not think of anything but humor are mistaken. He has just had a serious moment, and even that looked like a joke until it was explained. He has made his will. In connection with this event he telephoned to Burrelle, the press-clipping man, and said:

"You gather up clippings from all the newspapers when men die, don't you?"

"We do."

"And make them into obituary volumes?"

"Yes."

"Well, then, gather all the clippings about my death."

"Why, you're not dead, are you?"

"I guess not, but you can take the order and make the memorial if I ever happen to die, can't you?"

And then the humorist explained that he had just made his will and put a provision in it by which an allowance was set aside for this memorial, containing everything the papers happened to say concerning his demise. That is why the cliping bureau has an order that they don't know exactly when they can fill.

HIGHER PRICES AT THE HIPPODROME.

The prices at the Hippodrome were raised again yesterday, and hereafter the seats that have been $1.50 will be $2, $1 seats $1.50, and the 50 cent seats 75 cents. The change is said to have been ordered by John W. Gates and Harry S. Block, who hold a majority of the stock. It is understood that Thompson and Dundy, the managers of the house, were opposed to the raising of the prices, but the owners had their way. When the Hippodrome was opened the orchestra seats were sold at $1, but many of the patrons were forced to pay a much higher rate to the horde of speculators that swarmed in front of the house. The prices were raised later on to the $1.50 scale, and the new prices are on a par with those charged in most of the first-class theatres of the city.

BURLESQUERS ROBBED.

While the New York Stars, a burlesque organization, was playing in Rochester last week their special car was broken open by sneak thieves. It was evident that the robbers were amateurs, as everything was turned topsy-turvy and many valuable articles were overlooked. The thieves were evidently in a great hurry and finished the job of wrecking the interior of the car in short order. Nothing of any great value was missed, but the performers were greatly inconvenienced by the manner in which the contents of the various trunks were mixed up, and it took some time for the members of the company to disentangle the articles belonging to them.

NEW THEATRE FOR BROOKLYN.

Leo C. Teller, manager of the Broadway Theatre, Brooklyn, announced last week that a syndicate in which he is interested, intends erecting a new theatre in the Eastern District of Brooklyn, to be devoted to vaudeville. A site has been secured at Quincy Street and Ralph Avenue and plans will be drawn at once for the new house, which will be ready for next season. The principal stockholder is H. W. Schrieber, a prominent dry goods man of Williamsburg, who owns the lots upon which the theatre will be built. The estimated cost of the new building is $250,000.

AL. G. FIELD BANQUETED.

The Elks of Monessen, Pa., gave a banquet at the Monongahela House last week in honor of Al. G. Field, who rejoices over the fact that the Monongahela Valley was the scene of his childhood. There were seventy-five covers laid and the banquet lasted until one o'clock, when the company had to leave to catch a train. C. E. Federman, a charter member of the lodge, acted as toastmaster and with a few well-chosen remarks introduced Mr. Field, who fell into a reminiscent mood and entertained the guests with several anecdotes of his boyhood days.

MACDOWELL TO PAY A BET.

Melbourne MacDowell a short time ago made a bet of $1,000 with W. L. Lykens that George B. McClellan would never receive his certificate of election. MacDowell lost, and by the terms of the bet he must play in vaudeville for several weeks, presenting a scene from La Tosca. Engagements have been booked at the Colonial, Victoria, Proctor's and other houses. It is probable that later in the season Mr. MacDowell will be seen at a Broadway theatre in a revival of several of the Sardou plays.

BIG PARK FOR PITTSBURGH.

Preparations are under way in Pittsburgh for the erection and opening of an immense amusement park patterned after Dreamland in Coney Island. A syndicate has secured a big tract of land in Wilkinsburg, which is one of the suburbs of the "Smoky City," and the property will be transformed before next Summer into a resort that is expected to attract thousands of people every day. The work will be started at once, and over $1,000,000 will be expended before the gates are thrown open.

NEW GAIETY IN ALBANY.

Mrs. Agnes Barry, proprietor of the Gaiety Theatre, Albany, N. Y., announces that she intends in the near future building a new Gaiety, which will be much larger and more desirably located than the present one. It will be a fireproof structure and thoroughly up to date in every particular and will be devoted exclusively to burlesque attractions.

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Keith's Theatre,	Providence, R. I.	Shea's Garden Theatre,	Buffalo, N. Y.
Keith's Theatre,	Pawtucket, R. I.	Shea's Theatre,	Toronto, Can.
Keith's Theatre,	New York City.	Moore's Theatre,	Rochester, N. Y.
Keith's New Theatre,	Philadelphia, Pa.	Temple Theatre,	Detroit, Mich.
Keith's Prospect Theatre,	Cleveland, O.	Moore's Theatre,	Portland, Me.
Keith's Royal Princess Theatre,	London, Eng.	Park Theatre,	Worcester, Mass.
Harry Davis's Grand Opera House,	Pittsburg, Pa.	Grand Opera House,	Syracuse, N. Y
Lowell Opera House,	Lowell, Mass.		

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P. G. Williams' Novelty, Brooklyn.	S. Z. Poli's, Hartford.	F. F. Proctor's 125th Street.
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Keeney's, Brooklyn.	S. Z. Poli's, Waterbury.	Wilmer and Vincent, Utica.
The Doric, Yonkers.	S. Z. Poli's, Jersey City.	Wilmer and Vincent, Reading.
Morrison's, Rockaway.	Trent Theatre, Trenton.	Weber and Rush, Schenectady.
Henderson's, Coney Island.	Sheedy's, Fall River.	H. H. Lamkin's, Toledo
Deimling's, Rockaway.	Sheedy's, Newport.	H. H. Lamkin's, Dayton.
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IDA M. CARLE.

Ida M. Carle, who is comparatively new in the ranks of the New York vaudeville agents, is conducting one of the highest class and most profitable agencies in town. In addition to booking most of the headliners in the two big amusement centres of South Africa, Johannesburg and Cape Town, she handles exclusively more than forty acts of international reputation. Among these is Lind, the celebrated character female impersonator; Alice Pierce, known as the "Bernhardt of vaudeville"; the Valdare Troupe of cyclists, the Eight English Primroses, the Metropolitan Opera Trio, and Oriska Worden. Miss Carle, whose offices are in the St. James Building, is the American representative of Bellanger and Languille, of Paris.

VAUDEVILLE JOTTINGS.

The Colby Family were the headline feature at Sheedy's Theatre, Fall River, week of Jan. 1, and also at the Trent Theatre, Trenton, N. J., week of Jan. 8. They have been receiving splendid press notices everywhere.

There is a small vaudeville theatre in the French quarter of Montreal that runs a programme of twenty-five numbers, using about seven turns. The bill looks very imposing, but on close inspection it is seen that the same people appear three or four times a day.

Vaudeville bills are being given at the Hartford Opera House, Hartford, Conn., and the Nelson Theatre, Springfield, Mass. The bookings are being made by Robert Grau and not by the Keith offices, as was rumored some time ago.

Madame Henriette de Serris (Mrs. Jean Marcel) will present her act for the first time in Greater New York at Hyde and Behman's Theatre, week of Jan. 22. Her act comprises reproductions of famous bronze and marble statuary, bronze bas-reliefs, marble bas-réliefs and paintings, with a troupe of seventeen people.

H. H. Felber, Keith's foreign booking agent, sailed for Europe on Wednesday last on the "Cedric."

Sallie Randall is now in the West and reports that her efforts are meeting with approval.

Sydney Grant has no open time until June 4. His monologue is more successful than ever this season.

Sears, the illusionist, has about completed his new offering for this season and has made his European bookings. His act stands now as one of the richest staged attractions in vaudeville. Sears has built the entire attraction to suit the demands of present day vaudeville patrons. His manager, Jack Levy, has done excellent work for him, and the act seems destined to be one of the vaudeville features of the season. It long ago won distinction as a "big act," and this season Sears is carrying three assistants and twenty trunks.

Nelson Roberts through European agents has for some time been trying to secure the Sisters Deneste for his forthcoming production of Shafter Howard's extravaganza, His Majesty. If reports speak correctly these dancers, five in number, have created a furore in Paris. They are known as the "Parisian Whirlwinds," and are exacting a fabulous figure for an appearance in America.

Several members of the New York Athletic Club gave a banquet in the club house on Wednesday evening last week for Paul Cinquevalli, the famous juggler, after his performance in Proctor's Fifty-eighth Street Theatre.

A large and well equipped stage has been built at the Carlisle Indian School, Carlisle, Pa., under the supervision of Keene, the magician. The scenery was painted by H. J. Russell, of Philadelphia.

Grace Jackman, the soprano, is visiting her parents in Des Moines, Ia.

Arrangements have been completed for the erection of the new burlesque house in Schenectady. The site will be at Albany Street and Germania Avenue. Mrs. Agnes Barry, of Albany, is the chief stockholder in the syndicate that is to build the house.

Will H. Fox will return to America at the close of his present engagements in Great Britain. He recently came back to England after an unusually successful tour in South Africa.

The new Empire Theatre, in Des Moines, Ia., is almost completed and will be opened in the near future. It will be managed by Maurice J. Kaufer.

Ollie Young and Brother are at present filling a very successful ten weeks' engagement at Mexico City, Mexico, with the Gran Circo Orrin, and will return to New York Feb. 12, to play return dates over the Proctor circuit.

Between Two Fires, the new one-act piece recently presented under the management of Mrs. De Mille, is to be produced in vaudeville, having been booked for six weeks in and around New York city. The production and cast will be unchanged, except that Albert Perry has been engaged to supplant Edward Ellis. The first performance will be on Monday, Jan. 29, at the Colonial Theatre.

F. F. Proctor has started an innovation at his Fifty-eighth Street house by engaging three Japanese girls to serve tea at the matinees to the women patrons in the orchestra and boxes.

Smith Edwards has joined the clowns at the Hippodrome.

Justice Greenbaum in the Supreme Court denied last week the application of Mildred Weber Waldridge for an injunction restraining Audrey Kingsbury and the firm of Lasky, Rolfe and Co. from producing The Girl in the Clouds. Miss Waldridge said The Girl in the Clouds was taken from a play which she wrote. Miss Kingsbury declared that The Girl in the Clouds was a sketch based on a legend written by Arturo Locy and entirely different from Miss Waldridge's play.

Frankie St. John and Johnnie Le Fevre, who have been the vaudeville features and playing principal soubrette and light comedy parts for the past twenty-four weeks with The Funny Mr. Dooley, will close with that co. at the Columbus Theatre, Chicago, Jan. 20, and will play dates in and around New York for the remainder of this season. Mr. Le Fevre's International Vaudeville Guide and Eight-Year Date Book is selling beyond expectations, and his time will be taken up principally with his publications. He has changed his address from 134 West Thirty-seventh Street to the Von Tilzer Building, 37 West Twenty-eighth Street, New York, where he will personally conduct his business after Jan. 29.

The Nonnas are enjoying an unusual distinction just now, as they are filling two big engagements at once in two of the leading theatres of New York. They appear in the first act of The Babes and the Baron at the Lyric, and are then conveyed in cabs with their make-ups and costumes on to the Casino three blocks away, where they go on in the second act of The Earl and the Girl. Both houses and attractions are under the management of the Messrs. Shubert.

Manager C. W. Bennett, of London, Canada, had a "mystery" on his bill last week in the person of a young woman who is said to be a society girl of the city. She wore a mask on the stage, and was driven to and from the theatre in a closed carriage.

Frankie Bailey will make her reappearance in vaudeville, assisted by eight girls, in a new act staged by Lionel Lawrence.

A. R. Carrington's "Militair" act was so well received last week at Keith's that he has booked a number of engagements on the strength of his hit. He does a patriotic musical specialty with drum and xylophone solos that are splendidly executed.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Maryland, Balto., 15-20.
Adair, Art—Gaiety, Springfield, Ill., 15-20.
Adams, Musical—Gem, Council Bluffs, Ia., 15-20.
Adams and Drew—Family, Carbondale, Pa., 15-20.
Addison and Livingston—Grand, Hamilton, O., 15-20.
Adelia, La—People's, Cedar Rapids, Ia., 15-20.
Adler, Flo—Haymarket, Chgo., 15-20.
Alburtus and Miller—Colonial, N. Y., 15-20.
Allen, Pearl and Violet—Temple, Detroit, 15-20.
Almond, Tom—Keith's, Phila., 15-20.
Almont and Dumont—Empire, Hoboken, N. J., 15-20.
Alpine Family—Howard, Boston, 15-20, H. and S., N. Y., 22-27.
Althea Twins—Amphion, Bklyn., 15-20.
American Girls, Three—Atlantic Garden, N. Y., 15-20.
American Newsboys' Quartette—Grand, Portland, Ore., 15-20.
Amoros Sisters—Columbia, Cincinnati, 15-20.
Amann and Hartley—Empire, New Cross, Eng., 15-20.
Anderson and Goines—Cook's, Rochester, N. Y., 15-20.
Angelus, Aimee—Orph., Bklyn., 15-20.
Arcielle, Jeanne—Pastor's, N. Y., 15-20.
Arlington Comedy Four—Orph., Bklyn., 15-20.
Armstrong and Vern—Olympic, Chgo., 15-20.
Arneson—Keith's, Prov., 15-20.
Arnim, Four—Poll's, Bridgeport, Conn., 15-20.
Ashley, Lillian—Keith's, Phila., 15-20.
ASHTON, MARGARET—Palace, Hull, Eng., 15-20, Empire, Birmingham, 22-27.
Asra—Alhambra, N. Y., 15-20.
Atkinson, George—Hancock, Hancock, Mich., 15-20.
Auberts, Les—Shea's, Buffalo, 15-20.
Aug, Edna—Arcade, Toledo, O., 15-20.
Austins, Tossing—Majestic, Hot Springs, Ark., 22-27.
Avoins, Musical—Poll's, Bridgeport, Conn., 15-20.
Bailey and Austin—Poll's, New Haven, Conn., 15-20.
Bailey and Fletcher—Proctor's Newark, N. J., 15-20.
Baker and Lynn—Empire, Nottingham, Eng., 15-20, Empire, Leicester, 22-27, Empire, Manchester, 29-Feb. 3.
Baker, Pete F.—Columbia, Cincinnati, 15-20.
Bancroft, Celeste—Crystal, Muskegon, Mich.—Indefinite.
Banta Brothers and Von Dell—Jeffer's, Saginaw, Mich., 15-20.
Barnella, The—Olympic, Chgo., 15-20.
Barnes, Stuart—Cook's, Rochester, N. Y., 15-20.
Baron's Menagerie—Orph., New Orleans, 15-20.
Barrington, Janet—Pastor's, N. Y., 15-20.
Barrett Sisters—Orph., Bklyn., 15-20.
Barrows and Lancaster—Keeney's, Bklyn., 15-20.
Barry, Mr. and Mrs. Jimmie—Empire, Paterson, N. J., 15-20, Empire, Hoboken, 22-27.
Basque Quartette—Cook's, Rochester, N. Y., 15-20.
Bates, Louie W.—Bijou, Duluth, Minn., 15-20.
Bayrooty Troupe—A. and S., Boston, 15-20.
Be-Anos, The—Crystal, Milwaukee, 15-20.
Beckwith, Lindsay—G. O. H., Indianapolis, 15-20.
Beecher, May—Bon Ton, Phila., 15-20.
Bellman and Moore—Majestic, Chgo., 15-20, Haymarket, 22-27.
Bence and Allen—Unique, Eau Claire, Wis., 15-20.
BERGERE, VALERIE—Shea's Buffalo, 15-20, Shea's, Toronto, 22-27.
Bernard, Rhoda—Garrick, Burlington, Ia., 15-20.
Bersac's Circus—Proctor's, Newark, N. J., 15-20
Binns and Binns—Gotham, Bklyn., 15-20.
Birch, John—Keith's, Prov., 15-20, Keith's, N. Y., 22-27.
Blank, Josef—Hathaway's, New Bedford, Mass., 15-20.
Bloodgood, Katherine—Temple, Detroit, 15-20.
Bobe, Celina—G. O. H., Pittsburgh, 15-20.
Bolosa, Four—Hopkins', Louisville, 15-20.
Bond, Frederick—Temple, Detroit, 15-20.
Bradfords, The—Academy, Fall River, Mass., 15-20, North Hampton 22-27.
Brady and Hamilton—Orph., St. Paul, 15-20.
Brazil and Brazil—Keith's, Boston, 15-20.
Bright Brothers—Tivoli, London, Eng., 1-31, Oxford, London, Feb. 1-28.
Broomstick Witches—Majestic, Chgo., 15-20.
Brott, Parry L., and J. Jefferson—Crystal, Muskegon, Mich.—Indefinite.
Brown, Harris and Brown—Poll's, Waterbury, Conn., 15-20.
Brown and Navarro—Alhambra, Paris, France, Dec. 4-Jan. 20.
Brown, Harry—Empire, Hackney, Eng., 15-20, Empire, Holloway, 22-27.
Browning and Whalley—Columbia, St. Louis, 15-20.
Bruce and Aller—Unique, Eau Claire, Wis., 15-20.
BRUNO, CHRIS, AND MABEL RUSSELL—Columbia, Cincinnati, 15-20, Hopkins', Louisville, 21-27.
Bryan, Frank D.—Shea's, Buffalo, 15-20.
Bryant and Saville—Columbia, Cincinnati, 15-20, Hopkins', Louisville, 22-27.
Buckeye Trio—Unique, Winnipeg, Can., 15-20.
Buckleys, Musical—A. and S., Boston, 15-20.
Budworth and Wells—Bijou, Superior, Wis., 15-20.
Burch, Mr. and Mrs. Jack—Crystal, Detroit, 15-20.
Burgess, F. Daly—Grand, Hamilton, O., 15-20, Orph., Springfield, 22-27.
Burkes, Juggling—Bijou, Bay City, Mich., 15-20.
Burkes, The—Pastor's, N. Y., 15-20.
Burkhart—M. H., Gloucester, Mass., 15-20.
Burt, Laura—Majestic, San Antonio, Tex., 15-20, Majestic, Fort Worth, 22-27.
Burton and Brooks—Keith's, N. Y., 15-20, Keith's, Phila., 22-27.
Burton and Burton—Star, Hamilton, Can., 15-20.
Bush, Frank—Temple, Detroit, 22-27.
Byron and Blanche—Bijou, Rockford, Ill., 15-20.
Caicedo—Payret, Havana, Cuba, Jan. 1-March 3.
Caldwell and Wentworth—Lyceum, Niagara Falls, 15-20.
Callahan and Mack—Keith's, Phila., 15-20.
Cameron and Flanagan—Columbia, Cincinnati, 15-20.
Camille Trio—Poll's, Bridgeport, Conn., 15-20.
Campbell and Brady—Castle, Bloomington, Ill., 15-20.
Capitaine, Alcide—Gotham, Bklyn., 15-20.
Caprice—Grand, Portland, Ore., 15-20.
Caprice, Lyna and Fay—Victoria, N. Y., 15-20.
Carberry and Stanton—Novelty, Stockton, Cal., 15-20.
Carew and Hayes—Trent, Trenton, N. J., 15-20.
Carillo, Leo—Keith's, Phila., 15-20.
Carleton, Al.—G. O. H., Indianapolis, 15-20.
Carlin and Otto—Hartford, Conn., 15-20, Howard, Boston, 22-27.
Carlisle's Dogs and Ponies—Hathaway's, New Bedford, Mass., 15-20.
Carlotta—Orph., Bklyn., 15-20.
Carmen, La Belle—Olympic, Chgo., 15-20.
Carmencita—Keeney's, Bklyn., 15-20.
Carroll, Johnnie—H. and B., Bklyn., 15-20.
Carroll and Clarke—Bijou, Oshkosh, Wis., 15-20.
Carroll and Dunn—Family, Pottsville, Pa., 15-20, Family, Hazleton, 22-27.
Carson Brothers—Gotham, Bklyn., 15-20, Keeney's, Bklyn., 22-27.
Carson and Rohan—Bijou, Clinton, Mass., 15-20.
Carson and Willard—Majestic, Chgo., 15-20, Olympic, Chgo., 22-27.
Carter and Bluford—Hathaway's, New Bedford, Mass., 15-20.
Carter and Waters—Columbia, St. Louis, 15-20, G. O. H., Indianapolis, 22-27.
Cartmell and Harris—Gotham, Bklyn., 15-20.
Case, Charley—Orph., New Orleans, Bklyn., 15-20.
Castle and Collins—Lyric, Rock Island, Ill., 15-20.
Cavana—Mohawk, Schenectady, N. Y., 15-20.
Celeste Sisters—Proctor's 23d St., 15-20.
Chassino—Orph., Bklyn., 15-20.
Chefalo—Howard, Boston, 8-13.
Cherry and Bates—Proctor's, Albany, N. Y., 15-20.
Clarke, Harry Corson—Majestic, Waco, Tex., 15-20, Majestic, San Antonio, 22-27.
Clarke, John F.—Proctor's, Newark, N. J., 15-20.
Clarke, Wilfred—Chase's, Wash., 15-20, Olympic, Chgo., 22-27.
Clarke and Temple—Gennett, Richmond, Ind., 15-20, Bijou, Evansville, 22-27.
Clark, Edward—G. O. H., Pittsburgh, 15-20.
Claudius and Scarlet—Orph., Minneapolis, 14-20.
Claus and Fields—Bijou, La Crosse, Wis., 15-20.
Clerne and Cassell—Atlantic Garden, N. Y., 15-20.
Cleveland Brothers—Haymarket, Chgo., 15-20.
Clifford and Burke—Arcade, Toledo, 15-20, Temple, Detroit, 22-27.
Clifford and Orth—Family, Scranton, Pa., 15-20.
Clifford, Billy Single—H. and S., N. Y., 15-20.
COHAN, JOSEPHINE—Keith's, Cleveland, 15-20, Shea's, Buffalo, N. Y., 22-27.
Cohn's Pantomime Dogs—Poll's, New Haven, Conn., 15-20.
Colby Family—Empire, Paterson, N. J., 15-20, Empire, Hoboken, 22-27.
Coley and Fay—Hopkins', Memphis, 15-20.
Collins and Hart—Tivoli, London, Eng., Dec. 25-Feb. 3.
Collins and Hawley—His Majesty's, Walsall, Eng., 15-20, Empire, Colchester, 22-27.
Colonial Sextette—Orph., Los Angeles, 8-20.
Columbians, Five—Proctor's, Newark, N. J., 15-20.
Conchas, Paul—Cook's, Rochester, N. Y., 15-20.
Condon, Nellie—Huber's, N. Y., 15-20.
Connelly, Pete—Bijou, Appleton, Wis., 15-20.
Constantine Sisters—Keith's, Prov., 22-27.
Conway and Leland—Newcastle, Eng., 15-20, South Shields, 22-27.
COOKE AND MISS ROTHERT—Hippodrome, Ipswich, Eng., 15-20, Alhambra, Brighton, 22-27, Palace, Middleboro, 29-Feb. 3.
Cooper and Robinson—H. and B., Bklyn., 15-20.
Cornallis, Eight—Mohawk, Schenectady, N. Y., 15-20.
Coote, Bert—Majestic, Chgo., 15-20.
Corwey, Ferry—H. and B., Bklyn., 15-20.
Cowley, James—Bijou, Ishpeming, Mich., 15-20.
Cramer and Casper—Howard, Boston, 15-20.
Crane Brothers—Keith's, Phila., 15-20.
CRANE, MR. AND MRS. GARDNER—Poll's, Springfield, Mass., 15-20, Jacques, Waterbury, Conn., 22-27.
Crawford, Bessie—Columbia, St. Louis, 15-20.
Cree, Jessica—Fall River, Mass., 15-20, Worcester 22-27.
CRESSY, WILL M., AND BLANCHE DAYNE—Proctor's 23d St., 15-20, Victoria, N. Y., 22-27.
Crouch and Richards—Bijou, Escanaba, Mich., 15-20.
Cullen, James H.—Orph., Denver 15-20, Orph., Salt Lake City 22-27.
Cunningham and Smith—Schiller's, Millville, N. J., 15-20, Parlor, York, Pa., 22-27.
Cuttys, Six—Proctor's 23d St., 15-20.
Dahl, Katherine—Poll's, New Haven, Conn., 15-20.
Dale and Rossie—Atlantic Garden, N. Y., 15-20.
Dale, Violet—Maryland, Balto., 15-20, Keith's, Phila., 22-27.
Daniels, Walter—H. and S., N. Y., 15-20.
Danovas, Les—Riverside, Middletown, O., 15-20.
Darras Brothers—Sheedy's, Fall River, Mass., 15-20.
Davis-Dowlings, The—Crystal, Detroit, 15-20.
Davis, William—Majestic, Fort Worth, Tex., 15-20.
Davis and Macauley—Proctor's, Albany, N. Y., 15-20, Proctor's, Newark, N. J., 22-27.
Davy and Phillipe—G. O. H., Pittsburgh, 15-20.
Dawson and Whitfield—Keeney's, Bklyn., 15-20.
DAY, EDMUND—Trent, Trenton, N. J., 15-20, Keith's, Phila., 22-27.
DAY, GEORGE W.—Keith's, Balto., 15-20, Orph., Reading, Pa., 22-26.
D'Alma's Monkeys—Proctor's, Albany, N. Y., 15-20.
De Buts, Count—Orph., Salt Lake City, 15-20.
De Chaunts, The—Atlantic Garden, N. Y., 15-20.
De Koe Trio—Imperial, Bklyn., 15-20.
D'Oasch, Mamie B.—Bijou, Superior, Mich., 15-20.
De Serris, Henriette—Mohawk, Schenectady, N. Y., 15-20, H. and B., Bklyn., 22-27.
De Witt, Burns and Torrance—G. O. H., Indianapolis 15-20, Columbia, Cincinnati, 22-27.
De Witt, Lavina—Hopkins', Louisville, 15-20.
Deery and Francis—Huber's N. Y., 15-20.
Dell and Fonda—Majestic, Hot Springs, Ark., 15-20.
Dell'Oro, Luigi—Keith's, Prov., 15-20.
Delmore and Lee—Poll's, Springfield, Mass., 15-20, Poll's, Worcester, 22-27.
Delmore, Misses—Keith's, N. Y., 15-20, Keith's, Boston, 22-27.
Delton Brothers—Proctor's 23d St., 15-20.
Deming, Arthur—Orph., Minneapolis, 15-20.
Demonella Trio—9th and Arch, Phila., 15-20.
Denners and Behrends—Huber's, N. Y., 15-20.
Dennette Sisters—Family, Mahanoy City, Pa., 15-20, Family, Pottstown, 22-27.
Derenda and Green—Empire, Nottingham, Eng., 15-20, Empire, Leicester, 22-27.
De Veau, Hubert—Keith's, Prov., 15-20.
Dida—Family, Hazleton, Pa., 16-20, Family, Carbondale, 22-27.
Dilks, Bessie—Family, Pottsville, Pa., 15-20, Family, Hazleton, 22-27.
Dilks and Dilks—Family, Pottsville, Pa., 15-20, Family, Hazleton, 22-27.
Dillon Brothers—G. O. H., Pittsburgh, 15-20.
Dixon and Anger—Orph., New Orleans, 14-20.
Dixon and Holmes—Pastor's, N. Y., 15-20.
Dixon, Bowers and Dixon—Bijou, Fall River, Mass., 15-20.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Poll's, Hartford, Conn., 15-20, Dockstader's, Wilmington, Del., 22-27.
Dolan and Lenharr—Arcade, Toledo, O., 15-20.
Dolan, Robert and Belle—Bijou, Appleton, Wis., 15-20.
Donovan and Arnold—Pastor's, N. Y., 15-20.
Dorsch and Russell—Family, Pottsville, Pa., 15-20.
Douglas and Douglas—Masonic, Fort Wayne, Ind., 15-20.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 2.
Downs, T. Nelson—Orph., New Orleans, 15-31.
Doyle, Major James—Poll's, Worcester, Mass., 15-20.
Dresser, Louise—Alhambra, N. Y., 15-20, Orph., Bklyn., 22-27.
DREW, DOROTHY—Barrasford Tour, Eng., 1—indefinite.
Drew, Mr. and Mrs. Sydney—Cook's, Rochester, N. Y., 15-20, G. O. H., Pittsburgh, 22-27.
Duffin-Redcay Troupe—Keith's, Boston, 15-20.
Dumonds, Three—Victoria, N. Y., 15-20.
Durant Brothers—Proctor's, Albany, N. Y., 15-20.
Dupree, George and Libbie—Arcade, Toledo, O., 15-20.
Duryea and Mortimer—Keith's, N. Y., 15-20.
Earle and Earle—Empire, Shepherd's, Bush, Eng., 15-20, Empire, Cardiff, 22-27.
Eckhoff and Gordon—Auditorium, Lynn, Mass., 22-27.
Edouin and Edwards—Dresden, Austria, Jan. 1-27.
Edsall, Dean—Columbia, Cincinnati, 15-20.
Eldrid, Gordon—Columbia, St. Louis, 15-20.
ELINORE SISTERS—Keith's, Phila., 15-20, Maryland, Balto., 22-27.
Ellis, Melville—Majestic, Chgo., 15-20.
Ellis-Nowlan Trio—Orph., 'Frisco, 15-20.
Elmo, Pete and Allie—Bijou, Galesburg, Ill., 15-20.
Eltinge, Julian—Keith's, Prov., 15-20.
Elton, Sam—Moss and Stoll Tour, Eng., Nov. 1-Jan. 31.
Emmett, Gracie—Poll's, Springfield, Mass., 15-20.
Emperors of Music, Four—H. and S., N. Y., 15-20.
Empire City Quartette—Haymarket, Chgo., 15-20, Columbia, St. Louis, 22-27.
Empire Comedy Four—Palace, Beardsley, Eng., 15-20, Empire, Sheffield, 22-27.
Enigmarella—Vienna, Austria, Jan. 1-31, Berlin, Germany, Feb. 1-28.
Engleton, Nan—Hamilton, Can., 15-20, London, 22-27.
Esmeralda Sisters and Flower Girls—Orph., Kansas City, 14-20, Orph., Omaha, 21-27.
Esmonde, Mr. and Mrs. Edward—Majestic, Chgo., 15-20, Keith's, Cleveland, 22-27.
Estbardo, Naomi—Howard, Boston, 15-20.
Evans and Evans—Lyric, Cleveland, 15-20.
Evans and Mills—H. and S., N. Y., 15-20.
Everhart—Central, Chemnitz, Germany, 15-31, Melini's, Hanover, Feb. 1-28.
Evers, George—Ben's, Escanaba, Mich., 15-20.
Fadettes, The—Orph., Omaha, 15-20, Orph., Minneapolis, 22-27.
Fagan and Merriam—Crystal, Anderson, Ind., 15-20.
Fantas, Two—Empire, Freeport, Ill., 15-27.
Farley, James and Bennie—Auditorium, Lynn, Mass., 15-20, Sheedy's, Fall River, 22-27.
Farrell, Cliff—Novelty, Stockton, 15-20, Mission, 'Frisco, 22-27.
Felix, Barry and Barry—Alhambra, N. Y., 15-20.
Ferguson and Passmore—Hopkins', Memphis, 14-20.
Fields and Hanson—Family, Butte, Mont., 15-20.
Filson and Errol—Keith's, Prov., 15-20.
First, Barney—Crystal, Detroit, 15-20.
Fisher and Johnson—Casino Rink, Derry, N. H., 15-20.
Flemen and Miller—Grand, Tacoma, Wash., 15-20.
Florens Troupe—Victoria, N. Y., 15-20.
Ford and Wilson—Amphion, Bklyn., 15-20.
Forman, Edgar—Pastor's, N. Y., 15-20.
Four Seasons—Fall River, Mass., 15-20, Worcester, Mass., 22-27.
Fowlers, The—Arcade, Toledo, O., 15-20.
Fox, Della—Victoria, N. Y., 15-20.
Fox and Hughes—Orph., North Yakima, Wash., 21-Feb. 24.
FOY AND CLARK—Hathaway's, New Bedford, Mass., 15-20, Colonial, N. Y., 22-27.
Francellina, Mlle.—Hopkins', Louisville, 15-20.
Francis, Emma—H. and S., N. Y., 15-20.
Frank and Rob—Poll's, Worcester, Mass., 15-20.
Frederick, Claude—Lyric, Cleveland, 15-20.
Fredo and Dare—Temple, Detroit, 15-20.
Fuller, Ida—Strassbourg, Germany, 15-31.
Gallagher and Barrett—Trent, Trenton, N. J., 15-20, Keith's, Phila., 22-27.
Gane—Bijou, Davenport, Ia., 15-20.
Gardiner Children, The—Bijou, Jackson, Mich., 15-20, Bijou, Port Huron, 22-27.
Gardner, Georgia—Empire, Hoboken, N. J., 15-20.
Gardner, Jack—Haymarket, Chgo., 15-20.
Gardner and Stoddard—Majestic, Chgo., 15-20, Arcade, Toledo, O., 22-27.
Gardner and Vincent—Park, Worcester, Mass., 15-20, Keith's, Prov., 22-27.
Garson, Marion—Orph., Kansas City, 14-20, Orph., New Orleans, 22-27.
Gassman, Josephine—Arcade, Toledo, O., 15-20.
Gaylor and Graff—Proctor's, Newark, N. J., 15-20.
Gaylord, Bonnie—Temple, Fort Wayne, Ind., 15-20, Lyric, Terre Haute, 22-27.
George, Charlotte—O. H., Lowell, Mass., 15-20, Keith's, Prov., 22-27.
Genaro and Bailey—Proctor's, Albany, N. Y., 15-20.
Genero and Theel—Empire, Birmingham, Eng., 15-20, Hippodrome, London, 22-March 17.
Gibson, Alf—Proctor's, Albany, N. Y., 15-20.
Gillen, Tom—Gotham, Bklyn., 15-20.
Gilroy, Haynes and Montgomery—Proctor's, 58th St., 15-20.
Girl in the Clouds—Orph., Utica, N. Y., 15-20, Proctor's, Albany, 22-27.
Girl in the Red Domino—Poll's, New Haven, Conn., 15-20.
Gleasons and Houlihan—Proctor's 23d St., 15-20.
Glenroy and Russell—Dominion, Winnipeg, Can., 15-20, Lyceum, Minneapolis, 22-27.
Glincerettis, The—Keith's, N. Y., 15-20.
Glose, Augusta—Poll's, Bridgeport, Conn., 15-20, Trent, Trenton, N. J., 22-27.
Golden Gate Quintette—Imperial, Bklyn., 15-20.
Golden and Hughes—Majestic, Chgo., 15-20.
Goleman's Cats and Dogs—Hopkins', Memphis, 15-20.
Goolmans, Musical—Majestic, Waco, Tex., 15-20, Majestic, Fort Worth, 22-27.
Gordon, Don and May—Lyric, Terre Haute, Ind., 15-20.
Gordon and Chacon—Family, Scranton, Pa., 15-20.
Gorman and West—Poll's, Bridgeport, Conn., 15-20.
Gould and Surratt—Victoria, N. Y., 15-20.
Grant, Sydney—Keith's, Boston, 15-20, G. O. H., Syracuse, N. Y., 22-27.
Grant, Alf—Columbia, St. Louis, 15-20.
Green and Werner—Auditorium, Lynn, Mass., 15-20, Keith's, Portland, Me., 22-27.
Greenway, Hy—Howard, Boston, 15-20.
Grierson Sisters—Olympic, Chgo., 15-20.
Grove, Russell J.—Star, Muncie, Ind., 15-20.
Guyer and O'Neil—Imperial, Bklyn., 15-20.
Hall, Frank—Columbia, St. Louis, 15-20.
Hallen and Fuller—Amphion, Bklyn., 15-20.
Hamlins, The—Crystal, Detroit, 15-20.
Hanson, Harry—Bon Ton, Phila., 15-20.
Harcourt, Daisy—G. O. H., Pittsburgh, 15-20, Chase's, Wash., 22-27.
Hardeen—Empire, Manchester, Eng., 15-20, Hippidrome, Wakefield, 22-27.
Harper, Desmond and Bailey—Poll's, Springfield, Mass., 15-20.
Harrigan—Eden Musee, N. Y.—Indefinite.
Harrington, Dan, J.—Poll's, Springfield, Mass., 15-20.
Harris, Charles and Edna—Howard, Boston, 15-20.
Harrison, Minnie—Richmond, North Adams, Mass., 15-20.
Hart and Dillon—Bijou, Dubuque, Ia., 15-20.
Hastings and Burns—Gennett, Richmond, Ind., 15-20.
Haverly and McRae—Bon Ton, Phila., 15-20.
Hawkins, Lew—G. O. H., Pittsburgh, 15-20.
Hawthorne and Burt—Colonial, N. Y., 15-20.
Hayes and Wynne—Keeney's, Bklyn., 15-20.
Hayman and Franklin—Sheedy's, Fall River, Mass., 15-20, Howard, Boston, 22-27.
Hazardous Globe—G. O. H., Indianapolis, 15-20, Temple, Detroit, 22-27.
Hearn, Tom—Imperial, Bklyn., 15-20.
HELENA, EDITH—Austria—Indefinite.
Hengler Sisters—Orph., Denver, 22-27.
Herbert—Olympic, South Bend, Ind., 15-20.
Hermany's Pantomime Dogs—Keith's, Boston, 15-20.
HERRMANN, THE GREAT—Columbia, Cincinnati, 15-20.
HERRMANN, ADELAIDE—Keith's, Boston, 15-20.
Herzog-Camaras Sisters—H. and B., Bklyn, 15-20.
Heuhn, Musical—Keith's, Boston, 15-20.
Hickey and Nelson—Majestic, Chgo., 15-20.
Hillman, George—Grand, Marion, Ind., 15-21.
Hillyers, Three—G. O. H., Pottstown, Pa., 15-17, Family, Mahanoy City, 18-20.
Hines and Remington—Proctor's, Troy, N. Y., 15-20.
Hinsman, Capt. Sydney—Olympic, Springfield, Ill., 15-20.
Hoch and Elton—Keith's, Boston, 15-20, Park, Worcester, Mass., 22-27.
Hodges, Mr. and Mrs.—Majestic, Chgo., 15-20.
Hoey and Lee—Imperial, Bklyn., 15-20.
Holcombe, Curtis and Webb—Proctor's, Albany, N. Y., 15-20.
Holmes, Taylor—Portland, Portland, Me., 15-20.
Horsky-Bergere—Orph., Minneapolis, 14-20, Orph., Denver, 21-27.
Houdini—Keith's, Phila., 8-20, Keith's, N. Y., 22-Feb. 3.
Howard Brothers—Star, Hamilton, Can., 15-20.
Howard and North—Keith's, Cleveland, 15-20.
Howard, May and Harry—Family, Mahanoy City, Pa., 15-20.
Howard and Linder—Garrick, Burlington, Ia., 15-20.
Howard and Rutherford—Weast's, Peoria, Ill., 15-20.
Howard's Ponies—Shea's, Buffalo, 15-20.
Howell, Ida—Crystal, Detroit, 15-20.
Hughes, Mr. and Mrs. Gene—Dominion, Winnipeg, Can., 15-20.
Hughes and Burns—Empire, Los Angeles, 15-20.
Humes and Lewis—Grand, Marion, Ind., 15-20.
Hyatt, Mr. and Mrs. Dan—Hathaway's, New Bedford, Mass., 15-20.
Innes and Ryan—Majestic, Houston, Tex., 15-20.
Irwin, Jack—Orph., Salt Lake City, 15-20.
Italian Trio—Hathaway's, New Bedford, Mass., 15-20.
Jackson Family—Proctor's 58th St., 15-20.
Jennings and Jewell—Bijou, Wichita, Kan., 15-20.
Jennings and Renfrew—Boston, Lowell, Mass., 15-20.
Jerome, Elmer—Family, Mahanoy City, Pa., 15-17, Grand, Pottstown, 18-20.
Jewell's Manikins—Alhambra, N. Y., 15-20.
Johnson, Ben—Howard, Boston, 15-20.
Johnson, Billy—Keeney's, Bklyn., 15-20.
Johnson, Carroll—Keith's, N. Y., 15-20, Keith's, Prov., 22-27.
Johnstons, Chester B.—Proctor's, Newark, N. J., 15-20.
JOHNSTONS, MUSICAL—Barrisford Tour, Eng., Jan. 1—Indefinite.
Jolson, Harry and Frederick—Keith's, Prov., 22-27.
Jones and Walton—Olympic, Chgo., 15-20.
Jordan and Harvey—Pavilion, London, Eng., 11—indefinite.
Jose, R. J.—Alhambra, N. Y., 15-20.
Juliana, The—Bijou, Eau Claire, Wis., 15-20.
Karabanna Japs—Eden Musee, N. Y.—Indefinite.
Karno's London Comedy Company—Colonial, N. Y., 15-20.
Kartelli, Albert—Crystal Palace, Leipsig, Germany, 1-31, Ronacher's, Vienna, Austria, Feb. 1-28.
Keatons, Four—Poll's, Worcester, Mass., 15-20.
Keeler's Japs—Maryland, Balto., 15-20.
Kelcy, Mr. and Mrs. Alfred—Orph., New Orleans, 8-27.
Kelly, Sam and Ida—Family, Scranton, Pa., 15-20.
Kelly, Walter C.—Hathaway's, Lowell, Mass., 15-20.
Kelly and Kent—Shea's, Toronto, 15-20, Cook's, Rochester, N. Y., 22-27.
Kelly and Reno—Keeney's, Bklyn., 15-20.
Kelly and Violette—Majestic, Chgo., 15-20.
Kennedy and Rooney—Orph., Denver, 22-27.
Keno, Walsh and Melrose—Keith's, N. Y., 15-20, Keith's, Boston, 22-27.
Kent, S. Miller—Keith's, Phila., 15-20.
Kenton, Dorothy—Proctor's, Albany, N. Y., 15-20.
Keough, Edwin—Hathaway's, New Bedford, Mass., 15-20.
Kimball Brothers—Family, Poughkeepsie, N. Y., 15-20.
Kitabanzai Jap Troupe—O. H., Lowell, Mass., 15-20, Keith's, Prov., 22-27.
Klein and Clifton—Hopkins', Louisville, Ky., 15-20, Olympic, Chgo., 22-27.
Klein and Klein—People's, Leavenworth, Kan., 15-20.
Klein, Ott Brothers and Nicholson—Pastor's, N. Y., 15-20, Amphion, Bklyn., 22-27.
Kleist, Musical—Olympic, Chgo., 15-20, Haymarket, Chgo., 22-27.
Knight Brothers and Sawtelle—Columbia, St. Louis, 15-20.
Knox Brothers—Idea, Fond du Lac, Wis., 15-20, Idea, Oshkosh, 22-27.
La Croix, Paul—Family, N. Y., 15-20.
Lacrette—Poll's, Bridgeport, Conn., 15-20.
Lahola, Harry and Carrie—Bijou, Kewanee, Ill., 15-20.
Lambert and Pierce—Olympic, Chgo., 15-20.
Lamonts—Atlantic Garden, N. Y., 15-20.
La Mothe Trio—Columbia, St. Louis, 15-20.
Lancaster, Tom—Bijou, Superior, Wis., 15-20, Unique, Minneapolis, 22-27.
Langdon, Eleanore—Bijou, Wichita, Kan., 22-Feb. 4.
La Tell Brothers—Los Angeles, Cal., 15-20.
Latell, Edward—Majestic, Chgo., 15-20, Columbia, St. Louis, 22-27.
Latina, Mlle.—Hathaway's, New Bedford, Mass., 15-20.
Latonas, The—Maryland, Balto., 15-20.
La Tour, Irene—Broadway, Norwich, Conn., 15-20, Lyceum, New London, 22-27.
La Valls, The—Palace, Cork, Ire.,

Macy and Hall—Colonial, N. Y., 14-20, Orph., Bklyn., 22-27.
Male, Bonnie—Olympic, Chgo., 15-20.
Mallory Brothers, Brooks and Halliday—Alhambra, N. Y., 15-20.
Mantell's Marionettes—Ben's, Escanaba, Mich., 15-20.
Mana and Haines—Crystal, Milwaukee, 15-20.
Manning Trio—Majestic, Chgo., 15-20.
Marcel's Art Studies—Arcade, Toledo, O., 15-20.
Marcena, Navarro and Marcena—Orph., 'Frisco, 8-20.
Marion and Deane—Bijou, Appleton, Wis., 15-20.
Marlo and Aldo—Apollo, Duesseldorf, Germany, 1-31, Liebeck's, Breslau, Feb. 1-28.
Marriott Twins—Pastor's, N. Y., 15-20.
Marshall the Mystic—Schumann, Frankfort, Germany, 16-31.
Mascot Moth, The—Colonial, N. Y., 15-20.
Mason's Society Belles—Poli's, Hartford, Conn., 15-20, Poli's, Waterbury, 22-27.
Mason and Keeler—Pavilion, London, Eng., 1-Feb. 5, Palace, London, 6-28.
Massey and Kraemer—Castle, Bloomington, Ill., 15-20.
Massey and Zea—Majestic, Chgo., 15-20.
Masters, Klasie—Majestic, San Antonio, Tex., 15-20, Majestic, Houston, 22-27.
Mathews and Ashley—Keith's, Boston, 15-20, Keith's, Prov., 22-27.
Mathieu, Juggling—Bijou, Quincy, Ill., 15-20.
Max and Maxmillian—Portland, Portland, Me., 15-20.
May and Miles—Unique, Eau Claire, Wis., 15-20.
Meehan's Dogs—Family, Carbondale, Pa., 15-20.
Meers, The—Proctor's, Newark, N. J., 15-20, Proctor's, Albany, N. Y., 22-27.
Meier and Mora—Palace, Camberwell, Eng., 15-27, Grand, Bolton, 29-Feb. 3.
Melville and Conway—Family, Hazleton, Pa., 15-20, Family, Carbondale, 22-27.
Melville and Stetson—Proctor's 125th St., 15-20.
MEREDITH SISTERS—Apollo, Berlin, Germany, 1-31, Ronacher's, Vienna, Austria, Feb. 1-28.
Merrills, Three—Stohl Tour, England—indefinite.
Merritt and Rosella—G. O. H., Nashville, Tenn., 15-20.
Messenger Boys' Trio—Maryland, Balto., 15-20.
Metropolitan Opera Trio—Empire, Hoboken, N. J., 15-20.
Meyer, Ben—Pastor's, N. Y., 15-20.
Mezzetti, Signor—9th and Arch, Phila., 8-20.
Mignani Family—Imperial, Bklyn., 15-20.
Milani Trio—G. O. H., Indianapolis, 15-20.
Milano, Four—Alhambra, N. Y., 15-20.
Miles and Raymond—Mohawk, Schenectady, N. Y., 15-20.
Military Octette—Chase's, Wash., 15-20, Maryland, Balto., 22-27.
Miller, Elisabeth—Pastor's, N. Y., 15-20.
Milliman Trio—Arcade, Toledo, O., 22-27.
Mills and Morris—Orph., New Orleans, 15-20.
Mitchell and Marron—Proctor's 23d St., 15-20.
Mitchells, Three—Orph., Salt Lake City, 15-20.
Montrose, Vesta—Garrick, Burlington, Ia., 15-20.
Mooney and Holbein—Empire, Hoboken, N. J., 15-20.
Moore, E. T.—9th and Arch, Phila., 15-20.
Morton, James J.—Lowell, Mass., 15-20.
Mosher, Houghton and Mosher—G. H., Lowell, Mass., 15-20.
MOTOGIRL, LA—Orpheum, Graz, Austria, 1-31.
Motoring—Keith's, Prov., 15-20, Chase's, Wash., 22-27.
Mowatts, Five—Chase's, Wash., 15-20, Maryland, Balto., 22-27.
Mudge, Woodward and Montgomery—London, Ont., 15-20.
Mullen and Corelli—Colonial, Lawrence, Mass., 15-20.
Murphy and Francis—Keith's, Cleveland, 15-20.
Murphy, Mr. and Mrs. Mark—Empire, Paterson, N. J., 15-20, Empire, Hoboken, N. J., 22-27.
Murphy and Andrews—Yonkers, N. Y., 15-20.
MURPHY, W. H., AND BLANCHE NICHOLS—Proctor's, Newark, N. J., 15-20, Proctor's 23d St., 22-27.
Murphy and Willard—Majestic, Little Rock, Ark., 15-20, Orph., Kansas City, 21-27.
Murray, Elizabeth—G. O. H., Indianapolis, 15-20.
Murray and Clayton—Family, Gloversville, N. Y., 15-20.
Navajo Girls—Shea's, Toronto, 15-20, Majestic, Chgo., 22-27.
Nawn, Tom—Orph., Bklyn., 15-20.
Nello, Mr. and Mrs.—Fischer's, 'Frisco, 15-20.
Nevarros, Three—Haymarket, Chgo., 15-20.
Newell and Niblo—Majestic, Dallas, 15-20, Majestic, Houston, 22-27.
Newman, Joseph—Orph., 'Frisco, 7-21, Orph., Los Angeles, 22-Feb. 4.
NIBLO, FRED—Keith's, Cleveland, 15-20, Shea's, Buffalo, 22-27.
Nichols Sisters—Colonial, N. Y., 15-20, Orph., Bklyn., 22-27.
NORTON, MISS, AND PAUL NICHOLSON—Keith's, N. Y., 15-20, Keith's, Portland, Me., 22-27.
Normans, The Juggling—Orph., Salt Lake City, 15-20.
Norworth, Jack—Orph., Bklyn., 15-20, Alhambra, N. Y., 22-27.
Nye, Ned—Orph., Bklyn., 15-20.
O'Brien and Buckley—Haymarket, Chgo., 15-20.
O'Brien and Havel—H. and B., Bklyn., 15-20.
Olifana, Four—H. and S., N. Y., 15-20.
Orpheus Comedy Four—Keith's, Cleveland, 15-20.
O'Rourke-Burnette Trio—Haymarket, Chgo., 15-20.
Ortenzy's, Les—Amphion, Bklyn., 15-20.
Osave, The—Bijou, Calumet, Mich., 15-20.
Pantzer Trio—Chase's, Wash., 15-20.
Parras Brothers—G. O. H., Pittsburgh, 15-20.
Patrice—H. and B., Bklyn., 15-20.
Patty Brothers—Colonial, N. Y., 15-20, Orph., Bklyn., 22-27.
Pekin Zouaves—Columbia, St. Louis, 22-27.
Pelletier, Dora—Keith's, Boston, 15-20.
Pelot, Fred and Annie—Park, Worcester, Mass., 15-20, Keith's, Prov., 22-27.
Perle et Diamont—Orph., Salt Lake City, 15-20.
Perri Sisters, Six—H. and S., N. Y., 15-20.
Perry and Gallaer—Olympic, Chgo., 15-20.
Peters, Phil and Nettie—Casto, Lawrence, Mass., 15-20.
Phillips and Farlandeau—Crystal, Trinidad, Col., 15-20.
Piccolo Midgets—Keith's, Cleveland, 15-20.
Pichiani Troupe—Keith's, Phila., 15-20.
Pierce, Alice—Keith's, N. Y., 15-20.
Powers and Theobald—Bennett's, London, Can., 15-20, Bennett's, St. Thomas, 22-27.
Prelle's Dogs—Haymarket, Chgo., 15-20.
Prince of Pilsen Girls—Alhambra, N. Y., 15-20.
Probst—Alhambra, N. Y., 15-20.
Quigley Brothers—Poli's, Waterbury, Conn., 15-20.
Quinlan and Mack—Shea's, Buffalo, 15-20.
Radford and Valentine—Stoll Tour, Eng., Dec. 4-March 3.
Randall, Sallie—Bijou, Wichita, Kan., 15-20.
Rastus and Banks—Tivoli, Grimsby, Eng., 15-20, Hippodrome, Hull, 22-27, Royal, Oldham, 29-Feb. 3.
Rawson and June—Columbia, St. Louis, 15-20.
Raymond and Caverly—Olympic, Chgo., 15-20.
Razarfa, The—Family, Gloversville, N. Y., 15-20.
Red Raven Cadets—Garrick, Wilmington, Del., 15-20, Shandy's, Fall River, Mass., 22-27.
Reded and Hadley—Crystal, Logansport, Ind., 15-20.
Redford and Winchester—Keith's, Cleveland, 22-27.
Remington, Mayme—Chase's, Wash., 15-20, G. O. H., Pittsburg, 22-27.
Reichen's Dogs—Cook's, Rochester, N. Y., 15-20, Temple, Detroit, 22-27.
Reiff Brothers—Mohawk, Schenectady, N. Y., 15-20.
Reno and Richards—Proctor's 23d St., 15-20.
Rentfrow and Janaco—Bijou, Duluth, Minn., 15-21, Unique, Winnipeg, Man., 22-27.
Rena, Therese—Temple, Detroit, 15-20, Cook's, Rochester, N. Y., 22-27.
Reynard, Ed F.—Keith's, Phila., 15-20, Proctor's, Newark, N. J., 22-27.
Rhaos, Four—Hippodrome, N. Y.—indefinite.
Rice and Cady—Orph., 'Frisco, 14-27.
Rice and Cohen—H. and B., Bklyn., 15-20, Chase's, Wash., 22-27.
Rice and Prevost—Poli's, Springfield, Mass., 15-20.
Rice Brothers—Howard, Boston, 15-20.
Rice, Fanny—Keeney's, Bklyn., 15-20.
Rich and Harvey—G. O. H., Pittsburgh, 15-20.
Rich, Laura—Atlantic Garden, N. Y., 15-20.
Richardson, Lavender—Empire, Colorado Springs, 15-21.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Roberts, R. A.—Proctor's 23d St., 15-20.
Robinson and Grant—Proctor's, Albany, N. Y., 15-20.
Robinson, Ethel—Majestic, Chgo., 15-20.
Robson, Mrs. Stuart—Haymarket, Chgo., 15-20, G. O. H., Indianapolis, 22-27.
Robyns, Mr. and Mrs.—Grand, Tacoma, Wash., 15-20.
Rogers, Will—Amphion, Bklyn., 15-20, Keith's, Phila., 22-27.
Romanos, The—Colonial, N. Y., 15-20.
Rooney Sisters—Haymarket, Chgo., 15-20.
Rooney and Bent—Keith's, Prov., 22-27.
Rosaires, The—Lyric, Terre Haute, Ind., 15-20.
Roscoe and Sims—Haymarket, Chgo., 15-20.
Roses, Three—Amphion, Bklyn., 15-20.
Ross and Lewis—Foresters, London, Eng., 15-20, Surrey, London, 22-27, Bow Palace, London, 29-Feb. 3.
Russell and Dunbar—Bijou, Appleton, Wis., 15-20, Bijou, Manitowoc, 22-27.
Russell, Bijou—Imperial, Birmingham, Eng., 15-20.
Russell, Phil and Carrie—Crystal, Marion, Ind., 15-20, Crystal, Anderson, 22-27.
RYAN, THOMAS J., AND MARY RICHFIELD—Columbia, St. Louis, 15-21, Temple, Detroit, 22-27.
SABEL, JOSEPHINE—Empire, Belfast, Ire., 15-20, Empire, Dublin, 22-27, Empire, Liverpool, 29-Feb. 3.
Salerno—Orph., Minneapolis, 15-20.
Salvaggis, Eight—G. O. H., Indianapolis, 15-20, Temple, Detroit, 22-27.
Saunders, Lucille—Proctor's 23d St., 22-29.
Savoys, The—Bijou, Port Huron, Mich., 15-20.
Schlosser and Rakestraw—Empire, Colorado Springs, 15-20.
Scrantons, The—Bijou, Oshkosh, Wis., 15-20.
Seasons, Four—Fall River, Mass., 15-20.
Seldoms, The—Majestic, Chgo., 15-20.
Semon, Charles F.—Poli's, Springfield, Mass., 15-20.
Severance, Margaret—Bijou, Green Bay, Wis., 15-20.
Severin-De Deyn Company—O. H., Lowell, Mass., 15-20.
Seymour and Allen—H. and S., N. Y., 15-20.
Seymour and Hill—Shea's, Buffalo, 15-20.
Seymour Sisters—Box Tea, Phila., 15-20.
Sheppard and Ward—9th and Arch, Phila., 15-20.
Shetlands, Eight—Poli's, New Haven, Conn., 15-20.
Sherman and De Forrest—Poli's, Bridgeport, Conn., 15-20, Poli's, Waterbury, 22-27.
Siddons Brothers—Box Tea, Phila., 15-20.
Simon and Gardner—Gotham, Bklyn., 15-20.
Simpson, Cheridah—Alhambra, N. Y., 15-20.
Singh, Omar—Hathaway's, New Bedford, Mass., 15-20.
Slapoffski, Madame—Keith's, Prov., 15-20.
Smith and Cook—Cook's, Rochester, N. Y., 15-20.
Smith, Sue—Proctor's 125th St., 15-20.
Smith and Johnson—Keith's, Phila., 15-20.
Smith's, Aerial—G. O. H., Pittsburgh, 15-20.
Smith and Kessner—Auditorium, Lynn, Mass., 8-31.
Smith and Campbell—Empire, Hoboken, N. J., 15-20.
Snyder and Buckley—Orph., Denver, 15-20, Orph., 'Frisco, 22-Feb. 10.
Somers, Frank—9th and Arch, Phila., 15-20.
Spissel Brothers and Mack—Keith's, Cleveland, 15-20, Temple, Detroit, 22-27.
Stahl, Rose—H. and S., N. Y., 22-28.
Staley and Birbeck—Victoria, N. Y., 15-20.
Stein, Eretto, Family—Tichy's, Prague, Austria, 16-31, Wintergarten, Berlin, Germany, Feb. 1-28.
St. Felix Sisters—Pastor's, N. Y., 15-20.
Sterling, Nellie—Huber's, N. Y., 15-20.
Strakosh, Avery—Proctor's 23d St., N. Y., 15-20.
Suker, Sissy—Haymarket, Chgo., 15-20.
Sullivan and Pasquelena—Hopkins', Louisville, 14-20, Hopkins', Memphis, 22-27.
Sully and Phelps—Bijou, Wheeling, W. Va., 15-20, Grand, Hamilton, O., 22-27.
Sunny South—Moore's, Portland, Me., 15-20, Hathaway's, New Bedford, Mass., 22-27.
Swift and Buckley—Orph., Utica, N. Y., 15-20.
Sylvano—Orph., Bklyn., 15-20.
Sylvester, Jones and Pringle—Olympic, South Bend, Ind., 15-20.
Sylvan and O'Neil—Family, Hazelton, Pa., 15-20, Family, Carbondale, 22-27.
Talbot and Rogers—H. and B., Bklyn., 15-20, Orph., Reading, Pa., 22-27.
Tanner and Gilbert—Family, Hazelton, Pa., 15-20, Family, Carbondale, 22-27.
Tascott—Mohawk, Schenectady, N. Y., 15-20.
Taylor, Henry—Gotham, Bklyn., 15-20.
Tenley, Elmer—Temple, Detroit, 15-20.
Texana Sisters—Bijou, Marinette, Wis., 15-20.
Thomas and Payne—Keith's, Prov., 22-27.
Thompson and Vidocq—Poli's, New Haven, Conn., 15-20.
Thorne, Mr. and Mrs. Harry—Mohawk, Schenectady, N. Y., 15-20, Richmond, North Adams, Mass., 22-27.
Thurber, Leona—Empire, Hoboken, N. J., 15-20.
Toledo and Price—Proctor's, Newark, N. J., 15-20.
Topsy Turvy Trio—Novelty, Topeka, Kan., 15-20.
Toto—Keith's, Boston, 15-20.
Tourists' Trio—Hopkins', Louisville, 15-20.
Trainor, Clifford V.—Bijou, Dubuque, Ia., 15-20.
Tranor, Kitty—Poli's, Bridgeport, Conn., 15-20.
TRUESDELL, MR. AND MRS. HOWARD—Poli's, Hartford, Conn., 15-20.
Tyce and Jermon—Keith's, Boston, 15-20.
Valmore and Horton—Tivoli, Cape Town, S. A., Dec. 18-Jan. 27.
Valveno Brothers—Keith's, Phila., 15-20.
Van, Billy—Hathaway's, New Bedford, Mass., 22-27.
Van and Alden—Poli's, Springfield, Mass., 15-20.
Van Dyke and Deane—Richmond, North Adams, Mass., 15-20.
Vance, Clarice—Keith's, Phila., 15-20.
Vassar Girls—Olympic, Chgo., 15-20, Columbia, St. Louis, 22-27.
Verera—Olympic, Chgo., 15-20.
Vernon—Orph., Utica, N. Y., 15-20.
Victor, Carl—Keith's, N. Y., 15-20.
Village Choir—Poli's, New Haven, Conn., 15-20.
Villiers and Lee—Pastor's, N. Y., 15-20.
Von Wenal, Mirai—Orph., Denver, 15-20.
Ward and Curran—Proctor's, Newark, N. J., 15-20.
Walters and Prouty—Poli's, Worcester, Mass., 15-20.
Wartenberg Brothers—Hopkins', Memphis, 15-20.
Watson, Hutchings and Edwards—Victoria, N. Y., 15-20.
Watson and Morrisey—Olympic, Chgo., 15-20.
Watson's Farmyard—G. O. H., Pittsburgh, 15-20.
Wayburn's Minstrel Misses—Imperial, Bklyn., 15-20.
Weaver, Carter—Pottstown, Pa., 15-20, Shamokin, 22-27.
Welch, Joe—Victoria, N. Y., 15-20.
Welch and Maitland—Orph., New Orleans, 15-20.
Welsons, Four—Temple, Detroit, 15-20.
Wentworth, Rosa—Keith's, Prov., 15-20.
Wesford, George—Lyric, Cleveland, 15-20.
West, Ford and Dot—Proctor's 58th St., 15-20.
White and Stuart—G. O. H., Pittsburgh, 15-20.
Whitman and Davis—Keith's, Prov., 15-20.
Wickers, Three—Novelty, Colorado Springs, 15-20.
Wikoff, Irma—Crystal, Logansport, Ind., 15-20.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., New Orleans, 22-27.
Williams, Gus—Amphion, Bklyn., 15-20.
Williams and Gordon—Elite, Rock Island, Ill., 15-20.
Willig and Larkin—Orph., Portsmouth, O., 15-20.
Wills and Hassan—Hathaway's, Lowell, Mass., 15-20.
Wilson and Heloise—Columbia, Cincinnati, 15-20.
Wilson Trio—Orph., Kansas City, 14-20.
Wilson and Mac—Keith's, Boston, 15-20.
Williams and Melburn—People's, Cedar Rapids, Ia., 15-20, Bijou, Dubuque, Ia., 22-27.
Wilton Brothers—Maryland, Balto., 15-20.
Wood and Ray—G. O. H., Syracuse, 15-20, Proctor's, Newark, N. J., 22-27.
Wood, Milt—G. O. H., Pittsburgh, 15-20.
Woodward, George and May—Proctor's 58th St., 15-20.
Wordette, Estelle—Orph., 'Frisco, 21-Feb. 3.
Yarrick, Josef—Eden Musee, N. Y., 15-20.
Yeager and Yeager—Folies Bergere, Paris, France, 1-31, Wintergarten, Berlin, Germany, Feb. 1-28.
Yeamans, Annie and Jennie—Keith's, N. Y., 15-20.
Young and De Voie—Orph., Bklyn., 15-20.
Youngs and Brooks—Family, Carbondale, Pa., 15-20.
Young, Ollie and Brother—Orrin Brothers, Mexico City, Mexico—indefinite.
ZANCIGS, THE MYSTERIOUS—Victoria, N. Y., 15-20.
Zazel and Vernon—Amphion, Bklyn., 15-20.
Zella—Lyric, Cleveland, 15-20.
Zeno, Jordan and Zeno—Tivoli, Cape Town, S. A., Dec. 25-Jan. 31.
Zimmer, John—Haymarket, Chgo., 15-20.
Zimmerman, Willy—Empire, Hoboken, N. J., 15-21.
Zinelle and Bontelle—Keith's, Boston, 15-20.
Zingari Trio—Poli's, Worcester, Mass., 15-20.
Zinka and King—Chase's, Wash., 15-20.
Zoellers, The—Arcade, Toledo, O., 15-20.
Zola and Doe—Family, Carbondale, Pa., 15-20.

MATTERS OF FACT.

At the New Year's matinee at the Holiday Street Theatre, Baltimore, Lillian Mortimer was greeted on her first entrance with an ovation that stopped the action of the play fully twenty seconds. The orchestra was put on the stage afternoon and evening, the business breaking the record of the old theatre by several dollars.

Watson's Burlesquers are now en route to California via the Northern Pacific Railroad. The success of this company has been phenomenal, and it is one of the strongest on the Empire circuit. The company includes: W. B. Watson, Harry Montague, Swan and Bambard, Yamamoto Brothers, Mignon and Ringle, Jeanette Monitor, Lizette Howe, Caroline Duncan, Lillian Thorndyke, Mamie Howe, Ermani Stuart, Edith Crawford, and Maxie Cook; and the following "show girls": Laura Glinseretti, Kitty Lucette, Edith M. Worth, Daisy Symonds, Gladys Rogers, Jessie Dale, Annie Davis, and the Gardner Sisters. George E. Donnelly is the musical director, William H. Madden, advance, and John E. Boon, carpenter. And as a special feature, Marvin Hart, champion heavy weight, and Tommy Ryan, champion middle weight, appear in a four-round exhibition of boxing, and also meet all comers. The company is under the management of A. Jack Faust.

The Jessie Shirley company is now on its fortieth week playing in the Northwest. On Christmas Day the company were the guests of Manager Smith and Mrs. Smith (Jessie Shirley) at the home of the latter, where a dinner was enjoyed and gifts were exchanged.

Owing to the closing of The Genius and the Model, Bessie Hunter Hight, a clever character actress, is disengaged and open to offers. She may be addressed care this office.

Orangeburg, S. C., with its 7,000 inhabitants, has proved itself a paying show town, where meritorious attractions are always pleased to return. Managers W. K. Sease and Company have open time for the rest of this and next season.

A decree of absolute divorce for desertion was granted to Benjamin Franklin Bush from Cora Maud Bush by Judge C. W. Walker in the Circuit Court of Cook County, Ill., on Nov. 17, 1905. Frank Bush wishes positively to deny that his former wife ever played an engagement with him either in this country or Europe, as has been recently stated.

With a record of a Broadway production, My Lady Peggy Goes to Town, Cecil Spooner's vehicle for stellar honors, is now offered for the road and stock presentation. Sanger and Jordan are Frances Aymar Mathews' agents for this play.

Jane Dore is appearing in a revised version of East Lynne and achieving good success. Playing the Stair and Havlin and other circuits, return dates are the general request. The attraction is under the management of Joseph King, 601 Times Building, this city.

The partnership existing between Louis Miller and Joseph Conyers will expire as per agreement in June, 1906, and the interested partners have decided not renew the same. Mr. Conyers will continue with Our New Minister, which has been a good bread winner, while Mr. Miller is not yet prepared to announce his future plans.

Good attractions are promised real money at the Family Theatre, Stamford, Conn., which has just opened and has been playing to big receipts. The house is managed by McClanahan and Herrick.

Charles A. McGrath is disengaged to play leads. His address is 252 West Thirty-eighth Street.

The Opera House at Youngstown, O., which is again playing high grade combinations, has time in February, March and later open. T. K. Albaugh is the manager here.

An interest in a comedy drama just produced can be secured by person with capital addressing "C. E. H.," 256 Ontario Street, Chicago, Ill.

Miller, the costumer, of 136 North Seventh Street, Philadelphia, carries a most complete line of stage apparel and is prepared to hire out at short notice anything pertaining to theatrical productions.

A good show town is Antigo, Wis., where Max Hoffman is manager of the Opera House. He offers open time in January, February and March.

ENGAGEMENTS.

Ed H. Van Vechten, for the part of Uncle William in It's Up to You, John Henry.

Henry C. Mortimer, for the part of Howard Suttle in The Brainley Diamond.

Harry R. McClain, to play the character lead in A Mother's Heart.

Charles Arthur, to support William J. Kelley in stock at the Yorkville Theatre.

VAUDEVILLE. | VAUDEVILLE.

At Liberty, a Very Clever Article, the

SISTERS McCONNELL

For Repertoire, One Piece or Home Stock Co. Play all line of parts, and play and dress them well. Soubrettes, Boys, Ingenues, Juvenile Leads. Also Leads and Heavies (a guaranteed fact). Strong specialties, change often as required.

P. S.—First-class Companies only. Address JAMES W. THOMPSON (Father), 445 W. Madison St. (Flat 4) Chicago, Ill.

IS IT A SUCCESS?

Not less than three calls and two encores at every performance, and as many as five calls and three encores during the week of January 8th and a return date, is the remarkable New York Record at Keith's theatre.

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Offers of twenty-seven weeks' bookings in America; seventeen weeks in London and on the Continent, with one solid year in Europe, is the result of the New York engagement week of January 8th at Keith's Theatre.

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Weeks Jan. 22 and 29, Majestic Theatre, Hot Springs, Ark.; Feb. 5, Dallas, Tex.

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JACK NORWORTH

The College Boy

World AND Kingston

The hit of 14 of the last 15 bills they have played on.

"The act that stands out above all others on the excellent bill is that by John W. World and Mindell Kingston. Their sketch contains a little of everything from low comedy to snatches of grand opera, and it is all done so well that the audiences invariably force them to respond to several encores. Miss Kingston is known as the soubrette with the grand opera voice, and she admirably bears out her reputation. She is a remarkably pretty woman, and possesses a voice that many a prima donna might envy."

—Worcester Gazette, Dec. 28, 1905.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Broomstick Witches, Bert Coote and ... Melville Ellis, Hickey and Nelson, the Seldons, Elwin Latell, Carson and Willard, Mr. and Mrs. Esmond, Kelly and Violette Golden and Hughes, Ethel Robinson, Manning Trio, Ali and Zoa, Hodges, and Massey and Zoa.—Hagenbeck Zoudie's City Quartette, Mrs. Stuart Robson and ... Preile's dogs, O'Brien and Buckley, Three Navaros, Jack Gardner, Rooney Sisters, Flo Adler, O'Rourke-Burnette Trio, Bobby Mack, John Zimmer, Cleveland Brothers, and Sissy Soker.—Olympic: Delman and Moore, La Belle, Carmen Trio, ... Raymond and Caverly, Marcart's dogs and monkeys, Musical Kleist, Mlle. Verera, Watson and Morissey, Jones and Walton, Lambert and Pierce, Armstrong and Vera, Grierson Sisters, Bonnie Mak, the Barnells, and Perry and Gallner.—International: Harrison's ponies, James T. Derwin, William Sweet, and Dalto and Zello.—Trocadero: The City Sports.—Folly: The Avenue Girls.—Sid Euson's: Yankee Doodle Girls.—Coliseum: Electrical Show.—Items: The Majestic had a bill to match this fine house last week.—F. Daly Burgess, who is touring the West with his dog "Finnegan," was a recent caller. OTIS COLBURN.

BOSTON, MASS.—Adelaide Herrmann returns to Keith's as the headliner. Others are Hoch and Elton, Sydney Grant Duffin-Redcay Troupe, Matthews and Ashley, Hermany's dogs and cats, Toto, Tyce and Jerome, Dora Pelletier, the Madcaps, Brazil and Brazil, Zinell and Boutell, Wilson and Mae, and Musical Huehn.—The Howard Athenaeum has Charles and Edna Harris, Naomi Ethardo, Hy Greenway, Cramer and Casper, the Lowrys, and Ben Johnson.—The Transatlantic Burlesquers are at the Lyceum.—The Casino Girls at the Palace include Allen Coogen and the Fern Comedy Four.—The New Century Girls are at the Columbia.—The engagements at Austin and Stone's are Eugene Emmett, Helene Robinson, the Van Fleets, Ramir, the Buckleys, and Randolph. JAY BENTON.

ST. LOUIS, MO.—For the week 8-14 the Columbia offers an excellent bill, made up of Kelly and Violette, the Broomstick Witches, Mr. and Mrs. Esmonde, Simmons and Harris, Jones and Walton, Lambert and Pierce, the Seldons, O'Brien and Buckley, Watson and Morrissey, Flo Adler, and Grierson Sisters. Business continues at capacity.—At the Standard 7-13 there is, as a stay-piece, a burlesque on many popular operas, under the title of The Sultan's Wives, put forth by the Parisian Belles co.—At the Gayety 7-12 the bill is the City Sports. Business continues good. More talk about the removal of the Coliseum, just opposite, and the opening of Locust Street keeps the Crawfords in a state of suspense.—The Columbia bill 14-20 is Ryan and Ritchfield, Rawson and June, Knight Brothers and Sawtelle, Carter-Waters co., Alf Grant, Browning and Wally, Bessie Crawford, the Lamonthe Trio, Gordon Eldrid, and Frank Hall.—At the Standard the London Gayety Girls have the call, and the High Rollers are at the Gayety. RICHARD SPAMER.

TOLEDO, O.—Paul Conchas was to have been the headliner at the Arcade week Dec. 31, but was compelled to cancel on account of illness. The Rose Westworth Trio were substituted and presented a very pretentious equestrian act. Monroe, Mack and Lawrence in Maggie's Day Off took the house by storm. Stuart with his remarkable voice was given a flattering reception. Burton's dogs, Dixon and Holmes, William Tompkins, Marvel and Gleason, and the Nudos make up the balance of an excellent bill. Week 7-13: George W. Monroe, Trask and Gladden, La Mont Troupe, Leonard and Drake, Howard Brothers, Coats and Grundy, Allinet's ape, and Wilton Brothers.—The Dainty Duchess Burlesquers made good at the Empire for the week, the main feature of their entertainment being the international lady wrestlers. Some interesting contests between professional and local talent took place and everybody got their money's worth. The Runaway Girls was the bill week 8-13. C. M. EDSON.

KANSAS CITY, MO.—The opening of the new People's Theatre in Kansas City the evening of 8 was the event of the week in vaudeville circles. The opening bill proved very attractive and included the Zarnikas, Hamilton and Wiley, Lee Tung Foo, Cuntino and Lawrence, Paul Bouvince, Loveland Family, Byron and Blanche, and Dailey and Roberts. Business biz.—At the Orpheum 7-13 the Fadette Woman's Orchestra was the topliner of a very entertaining bill. Charley Case and Georgia Lewis were well received. Others were Edwin Latell, the Jackson, Dixon and Anger, and Miral Von Wenal. Large audiences.—The High Rollers were the Majestic offering, to good business. Irwin's Big Show 14-20.—At the Century the London Gaiety Girls drew good crowds. Miner's Merry Burlesquers 14-20. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Business is very large and the week Dec. 25-30 was a record breaker. For 1-6 a fine bill was offered by Anesta, Ellnore Sisters, Frank and Jen Latona, Ed F. Reynard, Six Glissarettis, Sydney Grant, Mayme Remington and co., Russell and Miller, Valvano Brothers, Lillian Ashley, Hy Greenway, Leo Carillo, and Baker and Robinson. Week 8-13: Alice Pierce, Pickland Troupe, Hoch and Elton, Sunny South, Taylor Holmes, Burani and Navaro, Tyce and Jerome, Burton and Brooks, Elnell and Boutelle, Carbownie Sisters, Harry Brown, Charles and Joe Abern, and Musical Huehn.—Westminster (George H. Batcheller, mgr.): Manchester's Cracker-jacks, with two good burlesques and a fine olio, drew large houses 1-6. Casino Girls 8-13. Gay Masqueraders 15-20. HOWARD C. RIPLEY.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A special holiday bill full of good comedy was offered week Dec. 25-31, with John T. Thorne and Grace Carleton at the head. Kennedy and Rooney presented a laughable little skit, entitled The Happy Medium, which seemed to strike the right spot. Following came Paulo and Marlow and Finlay and Burke, both teams winning from the start. Bellclaire Brothers finished the list of newcomers. The holdovers were Charley Case, Perkin Zouaves, and Salerno. The new features week 1-7 were Three Kloss Sisters, great Roman ring artists; Seville Mandeville, who is announced as "the world's youngest tragedienne," was a wee bit of a miss, who did her part with much display of talent and won much applause. The balance of the bill was made of holdovers from last week. DON W. CARLTON.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, res. mgr.): Another good bill 1-6 drew large houses. Grand Opera Trio, Rose and Richards, Silvano, Hawthorne and Burt, Garnella and Harris, Will Dockray, Cecelia Watson, and Hennan and James all pleased. Week 8-13: Cressy and Dayne, Three Keatons, Melville and Stetson, John La Clair, the Glescons, Bailey and Fletcher, Harry Breen, and Toledo and Price.—Gaiety Theatre (H. H. Nichols, mgr.): Week 1-6: Blue Ribbon Girls attracted full houses. Irwin's Majestics 8-13 scored.—Items: Through the courtesy of Mr. Proctor and Howard Graham a special performance was given at Proctor's in the morning Dec. 28, at which the orphans attended.—Mills and Beecher joined the Rentz-Santley co. here recently. GEORGE W. HERRICK.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The Colonial Belles to fine business 1-4, giving a most satisfactory bill. The Britt-Nelson pictures helped to draw. California Girls 8-13.—Items: William Daly, assistant props at the Bon Ton Theatre, was presented a handsome gold watch chain 1, a gift from the employees of the house. Every attache was presented with a large turkey.—Appearing at the Colgate Aid Society entertainment Dec. 29 were Emil Closa, Frank Fogarty, Flossie Allen, Burrowe-Travis co., John A. Driscoll, and Beach and Bechler.—Jersey City Lodge, No. 24, T. M. A., installed officers 7.—Retiring President John J. Armstrong, of the local T. M. A., was presented with a gold watch and Elk charm 7. WALTER C. SMITH.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Without any opposition in its class this popular house continues to do almost capacity business daily, and the weekly bills offered merit it. Week 8-13: Josephine Coltan and co., Theresa Renz and her horses, Seven Lee Renos, Fred Niblo, Keeler's Japs, Paul Kleist, Lavallee Trio, Quinlan and Mack, the La Jess, Murphy and Frances, Bessie Phillips, and Waters. Week 15-20: White and Stuart, Edward Clark and his Widows, Watson's Barnyard, Dillon Brothers, Celina Babe, Parros Brothers, Lew Hawkins, Daley Harcourt, Aerial Smiths, Lillian Leroy, Milt Wood, and Davy and Phillips. ALBERT S. L. HEWES.

CINCINNATI, O.—The Columbia Dec. 31-6 had Waterbury Brothers and Tenney, Nina Morris in A Friend's Advice, May Belfort, Raymond and Caverly, Goleman's cats and dogs, Signor Verera, World's Comedy Four, and the Nelson-Berry Family. Week 7-13: The Spook Minstrels, the Tourist Trio, Bert Coote, Eight Salvaggis, La Belle Carmen Troupe, Lavinia De Witt, Al. Carleton, and the Rooney Sisters. European Sensation Burlesquers scored 15-20.—People's had the Jolly Grass Widows, with Troja as an extra attraction.—The Bowery Burlesquers were at the Standard with one of the best bills of the season. Business good. Washington Society Girls appeared 15-20. H. A. SUTTON.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): The New Year's bill opened 1-6, with the largest matinee attendance the house has ever known. Business during the holidays has been phenomenal. The Spook Minstrels as the novel headliner made a big hit. Sullivan and Pasquelena were great favorites. La Belle Carmen Troupe, Rooney Sisters, Lavinia De Witt, Freydo Brothers, Kherns and Cole, and Calhan and Mack also pleased. At the Grand 8-13 were Herrmann, Snyder and Buckley, Sisters Amoros, Wilson and Heloise, Bruno and Russell, Cameron and Flanagan, Dean Edsall, and Pete Baker.—Empire (Charles Zimmerman, mgr.): Tiger Lillies 1-6 opened to capacity houses. Utopians 8. PEARL KIRKWOOD.

PHILADELPHIA, PA.—Keith's New Theatre week of 15 offers Houdini (second week), S. Miller Kent, Piciani Sisters, Crane Brothers, Callahan and Mack, Valvano Brothers, Elinore Sisters, and Lillian Ashley.—The Bon Ton is undergoing improvements and under the management of Lillian Tyson. A new dramatic stock co. has been added this week in conjunction with the vaudeville features.—At the Trocadero the California Girls hold sway.—The Casino has Harry Bryant's Extravaganza co.—The Bijou presents Sam Dever's co.—The Lyceum offers Robie's Knickerbockers.—Arch Street Museum has a good bill. S. FERNBERGER.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.: Louis Kilby, mgr.): One of the best bills of the season was the general verdict of the S. R. O. audiences 1-6. It consisted of Charles Semon, Julie Ring and S. R. Sargent, Augusta Glose, Maddox and Melvin, Paul Sandor's great Danes, Willie Zimmerman, and motoring. Week 8: Gorman and West, Frank and Bob, Mr. and Mrs. Gardner Crane, Thompson and Vidocq, the Four Seasons, Foster and Foster, and Fred Karno's London co.—Item: Manager Stuart Barnes and his charming bride, who is accompanying him on tour, were the recipients of much social attention during his engagement here. A. DUMONT.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Week Dec. 31: Francesca Redding and Co., Eight Bedouin Arabs, Estelle Wordette and Co., Doris Trio, Marion Garson, Dinsetwin Sisters, and Funny Mitchells. Big business. The Orpheum had 7-13: Salerno, Mignonette Kokin, Horsky-Bergere co., James H. Cullen, Galetti's monkeys, Klekko and Fravoli, and Les Engolas.—Unique: Week 1 had Delline Cole, Harold Beckrow and Herman Le Fleur, Emily Nice, Wood and Wood, and Emmons, Edmundson and Emmons. Capacity business.—Dewey: Week 31 had Bohemian Burlesquers, drawing large business. CHARLES M. LANE.

DENVER, COL.—Orpheum, Christmas week: The Boston Fadettes made the hit of the bill and will be retained for a second week. Week 1: Juggling Normans, Rice and Cady, Lucy and Lucier, Nellie Florede, Al. Lawrence, and Galbreth and Farral. Week 8: Hengler Sisters, Francesca Redding, Okabe Family, Marco Twins, Doris Italian Trio, Sheck Brothers, and the Mitchells.—Novelty (H. Labelski, mgr.): Lavender-Richardson co., the Wheelers, Jones and Raymond, Roberti, Schlossger and Rakestraw.—Crystal (G. Ira Adams, mgr.): The Four Grohs, Lloyd H. Thompson, Drew and Dean, Phillippe and Farlardeau. MARY ALKIRE BELL.

BUFFALO, N. Y.—Shea's: Week 1-6: Madame Theresa Renz, Staley and Birbeck, Billy B. Van, Elizabeth Clark, Searl and Allen, Norton and Nicholson, Four Piccolo Midgets, and Ariel Smiths. Week 8: Navajo Girls, Clayton White and Marie Stuart, Dollar Troupe, Adolf Zink, Carbaret's dogs, Clifford and Burke, Kelly and O'Brien, and Otto Brothers.—Garden Theatre had the New York Stars. The Golden Crook co. week 8.—Lafayette had Terry McGovern and Reilly and Woods' Big Show. Week 8: Miss New York, Jr., drew well. P. T. O'CONNOR.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.: Ernest B. Mitchell, res. mgr.): Miller's elephants are the undisputed "heavy weights" of the bill 1-6. Louis Simon, Grace Gardner and co. also held down an important place and the remainder of the acts were Wills and Hassan, Musical Simpsons, Van and Aldine, Marvelous Frank and Bob, and Brandow and Wiley. Week 8-13: Rice and Prevost, Quigley Brothers, Belle Hathaway's monkeys, Eddie Leonard and Sharp Brothers, and Cammara Sisters. W. P. HOPKINS.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.: J. H. Docking, res. mgr.): The Military Octette and the Girl and the Baton proved a big feature week 1-6. Mr. and Mrs. Gardner Crane offered a dainty comedy act called A Yankee's Love for Dixie, Delmore and Lee, Walters and Prouty, Foster and Foster, German and West and others entertained large crowds. Week 8-13: Brown, Harris and Brown, Sandor's Circus, Van and Alden, Musical Simpsons, and Major Doyle. JANE MARLIN.

SAN FRANCISCO, CAL.—Orpheum: Dec. 25-31: Ye Colonial Septette, Merlan's dogs, Jules and Ella Garrison, Edgar Bixley, Sisters and Brothers Ford, Winona Winter, Campbell and Johnson, and Kloss Sisters. 1-7: The Orpheum Road Show, with Edward Davis and co., in The Unmasking.—Chutes: Bothwell Brown's Extravaganza, Cleopatra Up-to-Date.—Fisher's: Continuous vaudeville. OSCAR SIDNEY FRANK.

OMAHA, NEB.—At the Creighton Orpheum business is excellent. Bill of Dec. 31 was as follows: Mathews and Manning, Miral Von Wenal, James H. Cullen, Les Elgunas, Dixon and Anger, Edwin Latell, and Okabe Japanese Troupe. Week of 7: Claudius and Scarlet, Bedouin Arabs, Marion Garson, Luigi Rossi, Arthur Deming, James Dooley, and Pekin Zouaves. J. R. RINGWALT.

WASHINGTON, D. C.—The bill at Chase's Theatre week 15-20 presents Wilfred Clark and co., Military Octet, Five Mowatts, Mayme Remington, Sabel Johnson, Ehka and King, and the Pantzer Trio.—At Keman's Lyceum the attraction is The Star Show Girls. Jolly Grass Widows 22. JOHN T. WARDE.

BALTIMORE, MD.—The bill at the Maryland is made up of Annie Abbott, Frank and Jos Lahma, Wilton Brothers, Keeler's Japs, Violet Dale, George, Wilton Brothers, Keeler's Japs, Violet Dale, George, W. Day, and Messenger Boys' Trio.—May Howard's co. is at the Monumental Theatre. Star Show Girls 22. HAROLD RUTLEDGE.

CLEVELAND, O.—Keith's Prospect Theatre has the following bill 8-13: Edward Clark and his Six Winning Widows, Sydney Deane and co., Katherine Bloodgood, and Dolan and Lenharr.—Jolly Grass Widows are at the Star Theatre.—The Dainty Duchess is the attraction at the Empire Theatre 8-13. WILLIAM CRASTON.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): James J. Morton, Patrice, Six Peri Sisters, Four Dunbars, John Geiger, Solomon II, Belle Stone, and Murphy and Francis made up a fairly good bill which drew the usual good business 1-6.—Items: Manager Plummer was given a gold chain and charm by the attaches of the Grand on Christmas.—Jake Delmar, who is looking after the Keith interests at the Grand, has originated some brilliant "dash" advertising with pronounced results. Week 8-13: Kitabansai Japanese Troupe, Watson's Farmyard, Clifton Crawford, Carroll Johnson, Mr. and Mrs. Harry Thorne, Carew and Hayes, and Majestic Trio. Large houses.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Crowded houses week 1-6. The bill was strong and included Dolan and Lenharr, Madame Slapoffski, Dollar Troupe, Clifford and Burke, Larsen Sisters, Clifton Crawford, and Caberet's dogs. S. R. O. ruled 8-13. Bill: Frank D. Bryan and co., Edmund Day, Violet Dale, Seymour and Hill, Orpheus Comedy Four, Les Auberts, and Milt Wood.—Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Irwin's Majestics to large audiences week 1-6. The appreciation pleased. New York Stars week 8-13 to big business. Week 15-20, Golden Crook.

SALT LAKE CITY, U.—The Orpheum opened on Christmas night, presenting a good bill to a packed house. Miss Lucy, of Lucy and Lucier, was the first to appear upon the stage. The bill comprised Nellie Florede, Hengler Sisters, Lewis McCord and co., Three Jacksons, and the Grand Opera Trio. The Hengler Sisters were extremely popular with their graceful and dainty dancing. Nellie Florede in topical songs made an unqualified hit. Good houses prevailed. Business continued good for second week with Sheck Brothers, Lloyd Spencer, Esmeralda Sisters, Fred Lenox and co., Murry K. Hill, and Herbert's dogs.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Did fine business 1-6 with Six Musical Cuttys, St. Felix Sisters, Emerson and Omego, Bessie Valdare's Cyclists, Walter Daniels, Girard and Gardner, the Beedens, and Masus and Mazette.—Bijou (J. H. Bowley, mgr.): Presented the California Girls to fine business.—Family Theatre (Morris Sims, mgr.): Presented the following bill to big business: Buskirk and Rich, the Hollands, Thomas and Ayn, Raymond, and Phil Bush.—Items: Eddie Girard was warmly welcomed at the Empire. This is his first home engagement in several years.—Nellie Sylvester joined the California Girls co. here.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Frank Mayne and co. were the feature 8-13. Steely, Doty and Coe, Max Waldron, Cooper and Robinson, Bertie Fowler, Mullen and Corelli, Wilson and Mae, and Wormwood's monkeys pleased.—Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Week 8-13: Harry La Rose, Ford and Dot West, Walters and Prouty, Willis and Hassan, Omar Singh, Dixie Serenaders, and Miller's Elephants.—Boston (Charles Schlesinger, res. mgr.): Bill 8-13: Nellie Hartford's Burlesque co. Attendance fair.

HOUSTON, TEX.—Majestic Theatre (C. C. Cunningham, mgr.): First week of New Year bill includes Mlle. Martha, Myles McCarthy and co., Musical Goolmans, Lee and Munroe, Samuel B. Holdsworth, Lily Seville, and Master Marx. Week 8-13: Laura Burt, Jane Courthope, and Don Carlo's Boys.—Item: Manager C. C. Cunningham, who was to have retired from the management of the Majestic 1, has concluded to retain his position, and the changes made in the staff by the Interstate Amusement Co. have been canceled. Business continues excellent.

NEWARK, N. J.—Proctor's (R. G. Stewart, res. mgr.): Week 1-6: Florenz Troupe, Barrows, Lancaster and Co., Louise Dresser, Three Keatons, Evelyn Clark, Kurtis and Busse, Jack Norworth, and Young and Melville. Usual big houses. Week 8: E. A. Roberts, Reno and Richards, Onlaw Trio, J. F. Macdonald, Misses Delmore, Emerson and Omega, and Sisters Celesse.—Waldmann's (W. S. Clark, mgr.): Trocadero Burlesquers pleased good houses. Week 8-13: W. S. Clark's Jersey Lillies. Week 15-20: Parisian Widows.

WACO, TEX.—Majestic (William A. Holt, mgr.): Manager Holt announces the past week, Dec. 24, the banner week of business since the opening. Another pleasing bill was offered and well received, including Marcus and Adele, the Great Martynne, Fernande May Trio, Matsumoto Japanese Troupe, Bader-Lavelle Bicycle Trio, Fay, Coley and Fay, and David L. Irvin. Week 1-6: Rose and Lemon, the Death Globe, Murphy and Willard, Bud Farnum Trio, Mitchell and Cain, and Alama O'Malley. Week 1-8: Murphy and Willard and others scored.

LOWELL, MASS.—Hathaway's (Frank G. Mack, mgr.): Week of 1: Tom Nawn and co., Madame Avery Strakosch, Blanch Sloan, Howard and Bland, Tom Gillen, Burke and Dempsey, and Ned Nye and his Rollicking Girls. Good bill; large houses.—Opera House (Fay Brothers and Hosford, mgrs.): S. De Deya and co., Crane Brothers, Avon Comedy Four, Smirl and Kenner, Kennedy and Cottrell, Zanelle and Vernon, and Hubert De Veaux. Fine bill; good business. Good bills and business at all houses week 8-13.

SPRINGFIELD, MASS.—At Poli's week 1-6: John Hyams and Leila McIntyre, Chalk Saunders, the Four Seasons, Brown, Harris and Brown, Sherman and De Forest, Kelly and Rano, and Tom Almont. Week 8: Hart and De Mar, Leo Nino, Cain's dogs, Society Belles, Hines and Remington, Maddox and Melvin, and Huston and Dallas.—At the Nelson Trans-Atlantic Burlesquers 1-3. House dark 4-6. Rentz-Santley co. 8-10. Maude Fealy, Joseph Callanan, Kittie Mitchell, and others in a vaudeville bill the last of the week.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): The bill for week 1-6, consisting of Esmeralda, Charles De Cams, Joe and Nellie Demer, Leah Russell, De Biere, Watson, Hutchings and Edwards co., Tascott, and Onlaw Trio, delighted capacity houses. Week 8: Mlle. Latina, Magdone and Smith, George and May Woodward, Irene Franklin, Trevolle, the Columbians, Avery and Hart, and Jackson Family.—Royal Theatre (R. H. Keller, mgr.): The Blue Ribbon Burlesque co. 8-13. Splendid performance and good houses.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Bill week ending 6 was very strong. List included Eddie Leonard and Sharp Boys, Byers and Hermann, Price and Edwards, Mignard Family, Leonard and Edwards, and Bertha Phillips. Week 8-13: The Music Master, with Lennon and Edwards, Four Olifans, Lavine and Edwards, Mathews and Harris, Foster and dog, Coakley and McBride, and Minnie Harrison.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): One of the best bills of the season was given week of 1 to good business. Young Brothers, Donovan, Arnold and co., Mr. and Mrs. Jimmie Barry, Fannie Rice, Emmet Devoy and co., John and Harry Dillon, and Victor and his Venetian Band were all well received. Week of 8-13: Colby Family, Dixon and Holmes, Bessie Valdare Troupe, Josephine Davis, Byron and Langdon, Mary Dupont, and Fields and Ward.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Week 1-6: Twelve Navajo Girls, Harry La Rose co., Paul Barnes, Kreisel's animals, Gus Leonard, James and Bonnie Farley, and Marie Laurent. Splendid business. Bills are invariably excellent and vaudeville becomes more popular from week to week. Week 8-13. Fanny Rice, W. H. Macart, Howard and Bland, Dixon, Bowers and Dixon, Hacker-Lester Trio, Ray Hoiland, and Pereros.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): Packed houses 1-7 applauded Fred Hallen and Mollie Fuller in A Morning Plunge, World and Kingston, Ward and Carran, De Witt, Burns and Torrence, Three Constantine Sisters, Harry La Marr, Young and De Voe, and the Cravers. Week 8-14: Barrows and Lancaster, Walter Daniels, Doran, Arnold and co., Golden Gate Quintette, St. Felix Sisters, Lavine-Cimaron Trio, Cotton's donkeys, and Helen Byron.

WORCESTER, MASS.—PARK (Alf. T. Wilton, res. mgr.): Crane Brothers were a hit 8-13. Others were James J. Morton, Brazil and Brazil, Daley Harcourt, Billy Kincaid, J. K. Hutchinson, and Woodford's animals. Business excellent.—Poli's (S. Z. Poli, prop.): Le Domino Rouge, Murray and Lane, Charles F. Semon, Harper, Desmond and Bolles, Eight Shetlands, and Delmore and Lee. Business good.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): The new year opened with a good bill and patronage. Entertainers were George W. Monroe, Deltorelli and Gilmando, Herbert Brooks, the Cattaneos, Rathaway and Walton, Carew and Hayes, and the Dixie Girls. Week 8: Carmencita, Village Choir, Swift and Chase, Taylor-Kearney co., Kappe and Kappe, Thomas and Payne, and Patty Brothers.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Mr. and Mrs. Sidney Drew, Gallagher and Barret, Louise Montrose and her Auto Girls, Eckert and Berg, Cunningham and Smith, Williams and Dermody, and Volpo's monkeys, dogs and bears 1-6. Good houses. Week 8-13: The Girl in the Clouds, McWaters and Tyson, Treloar, the Four Emperors of Music, Gus Williams, Ado and Armour, Frances Trumbull, and Gertrude Barnes.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.: J. Fred Lees, res. mgr.): Week 1-6: Gertrude Mansfield and Caryl Wilbur, Murray and Alden, Minnie Harrison, Allen and Dalton, the Chameroys, Cooper and Robinson, and Kitabansai Japanese co. Very good bill; fine business. Week 8-13: Casting Dunbars, Charlotte George, Herr Sasma, Cosby and May, Alf. Gibson, Stinson and Merton, and Zanelle and Vernon. Good bill and business.

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WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Jack Mason's Society Belles, Harper-Desmond and Bolles, J. C. Nugent and Jessie Charon, Magari Troupe, Hacker-Lester Trio, Belle Hathaway, and Major Doyle 1-6 are pleasing large audiences. Howard Truesdell and co., the Musical Avolos, Kitty Tracey, Augusta Glose, Kelly and Reno, Brandow and Wiley, and the Magical Larvett 8-13 are pleasing large audiences.

NEW ORLEANS, LA.—St. Charles' Orpheum (Thomas Winston, mgr.): Week 1-7: Lillian Burkhart and Co. (second week), Frans Kibert and co., Wilson Trio, Trobs, Werden and Gladdish, Holcombe Curtis and Webb, and Pierce and Maison. Week 8: Eva Westcott, Charles Leonard Fletcher, Freydo Brothers, Whistling Tom Browne, Vernon Troupe, Leone and Dale, and Kherns and Cole.

LYNN, MASS.—Auditorium (Harry Katzen, mgr.): Week 1-6 capacity audiences. Gracie Emmett and Co., Dixon, Bowers and Dixon, Carter and Blueford, McGloin and Smith, Italian Trio, Ferrero's One Man Orchestra, and William H. Macart and co. Week 8-13: Italian Trio, Tom Gillen, the Trillers, Smirl and Kenner, Mr. and Mrs. Dan Hiatt, Charlotte Coate, and Ed F. Reynard.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): A fine bill week 1, headed by Will M. Cressy and Blanche Dayne and including Breckman, Mack and co., Edwin A. Mercier, Charles and Jack Abern, and Rawson and June, to S. R. O. Week 8: Gardner and Vincent, Rosaire and Doneto, Mathews and Ashley, Sidney Grant, Avon Comedy Four, and Fred and Annie Pelot.

HOT SPRINGS, ARK.—Majestic Theatre (Fred Raleigh, mgr.): Week Dec. 25 an exceptional bill and business. Kittie Masters and co., Sam Deane, Bessie Harvey, Don Carlos' animals, Laura Burt, and Jane Courthope and co. in A Fisherman's Luck deserve special mention. Week 1: Harry Corson Clarke and co., Inness and Ryan, Madame Hoffman, Edward La Zelle, Mlle. Lissette, and Professor Talkington.

FORT WORTH, TEX.—Majestic Theatre (Charles R. Fischer, mgr.): The attendance at this house the week Dec. 25-30 has been the best of the season. Jimmy Wall, Harold Kelley and Flora Wentworth, the Four Juggling Mortons, and the Three Troubadours were all clever. Business continued good week 1-7 with a fine bill.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): The bill 1-6 included Leone and Dale, Prelle's dogs, Sisters Macarte, O'Brien and Buckley, Al. Carleton, Five Verneas, and Simmons and Harris. Week 8-13: Franz Ebert and co., Jack Gardner, Baron's dogs, Bellman and Moore, Signora Verera, Mills and Morris, and the Millman Trio.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): Mlle. Martha Fiorinos and her wild animals, Myles McCarthy and co., Lillie Seville and Master Marx, Leo and Morrove, and Samuel B. Holdsworth. Week 1-6: Laura Burt, Don Carlos, Jane Courthope and co., Bessie Harvey, Kinzie B. Masters and co., and Mavallo.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Trocaderos Dec. 25-30. Capacity; pleased. Jersey Lilies 1-6. Big business; good co.—Family Theatre (D. F. McCoy, mgr.): Week 1-6: Bristol's horses, Three Santa Brothers, Von Deel, John and Carrie Mack, Charles and Edna Harris, Zella and Det, and Evans and Evans. Good business; pleasing bill.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week 1: Kitamura's Japs, Musical Kleist, Duryea and Mortimer, Walter C. Kelly, Norcross, Blain and Lamar, Kelly and Kent, and Messenger Boys' Trio. Good bill; crowded houses.—Bijou (Updegraff and Brownell, mgrs.): The Parisian Widows attracted large houses and gave a good performance.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): The following bill pleased large houses 1-6: Marlow, Plunkett and co., Meeker-Baker Trio, Gill and Talbot, the De Muths, Harridon Brothers, and Milton Hartell. Week 8-13: Kinzer, the Hillyers, the Stanleys, Louis M. Granat, and Gardner Brothers.

WINNIPEG, MAN.—Dominion Theatre (David Douglas, mgr.): Ted E. Box, the Mitchells, Reckless Reklaw, Bryan and Nadine, Bert Morphy, Hayes and Graham, and the Great Schaar pleased 1-6.—The new Bijou Theatre (Nash and Burrows, mgrs.) will open 15.

SAN ANTONIO, TEX.—Majestic (G. Oliver Lake, mgr.): The Whitesides, William Davis and co., Howley and Leslie, Madame Emmy and her pets, Margaret Shannon, and Kit Karson Dec. 31-6 pleased good business.

LOUISVILLE, KY.—At the New Buckingham 7-13 the Tiger Lillies did good business.—Hopkins' enjoyed a satisfactory week with May Belfort, Raymond and Caverly, Nina Morris, Ferguson and Passmore, Warterberg Brothers, and Goolman's dogs.

POTTSVILLE, PA.—Family Theatre (Hershey and D'Esta, props.; H. D'Esta, mgr.): Week 8: Dida, Melville and Conway, Tanner and Gilbert, Sylvan and O'Neill, and Edward Reeser. Good bill to big houses.

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The following well-known artists are now using "Fly Away, Birdie, to Heaven": H. Albini, Carl Anderson, James H. Allen, Agnes Bayliss, Breen and Milliken, W. C. Mackay, John Bolz, Rose Barnes, John Boland, Frank L. Brown, Will F. Barton, Bohannon and Corey, Al. Bothner, A. B. Camick, W. P. Connelly, Conlin and Adams, Julia Crosby, Dave Cohen, James H. Curran, Al. Casey, Thomas Kennelly, John Cox, Charles Clinton, Marie Clark, Harry Desmond, May Dryer, George Davis, May Elkin, Thomas Evans, Florence Emmett, Sam Edwardes, John Fields, Lillian Franklin, John P. Fox, Robert Golden, H. P. Green, Nuss Gray, Harvey and Gage, Billy Hines, Harris Dolores, H. A. Hurtig, Hi Henry's Minstrels, Alonzo Hatch, Laura St. Howe, and Rodney J. Powers.

Kathryn Miley continues to sing "Starlight," the new successor to "Blue Bell," also "Just a Little Rocking Chair and You" and "When Mose with His Nose Leads the Band." Among other performers using these songs are Dolly Bland, Ross Sisters, Lillian Hines and many others.

"Right in This Old Town" is being used with success by James B. Macdonald, Carlin and Otto, George W. Day, Eddie Bowers, of A House of Mystery; Harry Clay Blaney, of The Boy Behind the Gun; Raymond and Caverly, Pete Murray and others. Harold Kennedy, with the Spooner Stock company, is singing from twelve to fourteen verses of "G. O. P." every night. He says he could sing twenty verses if he had them. This song promises to be a bigger success than "Tammany."

Master Johnnie McGuire, the youngest song-illustrator in the business, is booked in a chain of Eastern vaudeville houses for many weeks to come. He sings "Down Where the Silv'ry Mohawk Flows," "In the Golden Autumn Time, My Sweet Ealine," and "My Heart's To-night in Tennessee." The slides for all three of these songs are furnished by Stern and Company, who claim they can hardly supply the demand for these popular numbers.

Cook and Sylvia, billed as the greatest dancing act in vaudeville, write F. B. Haviland that "The Leader of the German Band," "Just a Little Rocking Chair and You," "What the Brass Band Played," and "When Mose with His Nose Leads the Band" are still successful in their act.

Reta Curtis, the dainty violinist, scored a success at Yonkers, N. Y., when she introduced the song, "Old Day Dreams," in her act. This song is rapidly gaining in popularity. C. C. Pillsbury Company, Minneapolis, the publishers, write that while it has been out but a short time they are already getting out a second edition.

Joseph W. Stern and Company have struck another humorous success in "When Father Laid the Carpet on the Stairs." Gus Williams and any number of vaudeville performers are using it.

Spenser Kelly, the well-known baritone, who is touring with West's Minstrels, is meeting with pronounced success singing two of the New York Publishing House publications. They are "Katey Dear" and "Since Nellie Went Away."

"Out in an Automobile" is being sung with success by Delmaine and Blewitt, Ivonne Miller, Rosa Sisters, Young and Melville and others. Carlin and Otto are singing "G. O. P." and say it is the best song they have ever had. It is also being sung by Willard Price, Edward Poulter, Harry Niole, R. P. Murphy, Fox and Ward, Doanre and Tracht, Joe Hardman and others.

Shepard and Ward have just introduced the new march song, "When Mose with His Nose Leads the Band," by Fitzgibbon, Morse and Drislane, in their act, in place of "The Leader of the German Band," and it fits like a glove.

Max S. Witt laid down his bâton for the balance of the season on Saturday night, when The Duke of Duluth company left for Boston after its engagement at the West End Theatre. Mr. Witt prefers to remain in New York on account of several important contracts offered him by leading managers to write the music of coming productions. Before leaving the company Mr. Witt installed a very able musician as his successor at the request of Messrs. Broadhurst and Currie, for which firm, by the way, Mr. Witt will do a great deal of writing in the future. In the meantime the music of The Duke of Duluth continues to receive excellent notices everywhere, and such songs as "I Like Your Way," "Rosita," and "No Peach Hangs Too High for Him" are selling excellently. Mr. Witt has signed for an additional term of years with Joseph W. Stern and Company.

One of the best march songs in the market is "Good bye, My Soldier Lad," by Thurland Chattaway, published by the New Music Publishing House.

Lillian Le Roy writes the Vincent Bryan Music Company that "Once Upon a Time" is the best descriptive ballad she has ever sung. Slides for this song will be ready in a few weeks.

The Nichols Sisters, "the real Dixie Girls," have added "Starlight" and "Paddle Your Own Canoe" to their repertoire.

At the Standard Theatre, Philadelphia, Allen May still offers his illustrated songs. It may not be generally known that Mr. May is the "Dean" of all illustrated singers in this country. It was he who first illustrated "The Little Lost Child" for Stern and Company nearly fifteen years ago, and caused a sensation with it with the Primrose Minstrels, who had engaged him on account of the novelty of the idea. He has been singing illustrated songs ever since. His present repertoire includes the two successes by S. R. Henry,

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Mayer Cohen, Mgr.)

VOL. II. NEW YORK, Jan. 20, 1906. No. 20

Miss NELLA BERGEN is featuring exclusively "Dreaming, Love, of You."

JAMES ALDRICH LIBBEY AND KATHRYN TRAYER are featuring with great success "Would You Care?" and "Central, Give Me Back My Dime."

Misses MAXWELL AND LEROY are featuring "Dreaming, Love, of You," "My Lovin' Henry," "Sister," and "The Tale of a Stroll."

SAM AND IDA KELLY are featuring "Would You Care?" and "Central, Give Me Back My Dime."

HARRY MARION illustrating "Sister" and "Would You Care?"

BUSCH AND DEVERE illustrating "Sister" and "Farewell, Sweetheart May."

WERDEN AND GLADDISH illustrating "I'm Trying So Hard to Forget You," "Would You Care?" and "Sister."

DIAMOND AND SMITH illustrating with moving pictures "Sister."

RALPH POST AND ED RUSSELL are featuring "Would You Care?"

Mrs. MARK MURPHY is featuring with tremendous success the Irish song "Larry."

Mrs. STUART ROBSON is featuring "'Cause I Like You."

GENARO AND BAILEY are featuring "My Lovin' Henry."

The MARSHALL SISTERS, duettists, are featuring "Would You Care?" "I'm Trying So Hard to Forget You," and "The Tale of a Stroll."

JOSEPH E. HOWARD is featuring "Central, Give Me Back My Dime."

JAMES HORTON is featuring "Would You Care?" as a big number.

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"When the Harvest Moon Is Shining On the River," "In the Golden Autumn Time, My Sweet Ealine"; also the minstrel ballad, "When the Evening Breeze Is Sighing Home, Sweet Home." During Christmas week, as an extra feature, Mr. May illustrated Max S. Witt's latest success, "One Christmas Night in Dixie."

Bohannon and Corey have entered the vaudeville field again after a successful trip abroad. They have finished rehearsing "Starlight," "Just a Little Rocking Chair and You," and "Daddy's Little Girl," which they will use in their act.

The Bachelor Sisters, Ramsey Sisters, Ross Sisters, Rennier and Gaudier, Charlie Gano, George Evans, the Bernsteins, and Edna Harris write the Vincent Bryan Music Company that "Out in an Automobile" is the best waltz song they have had in a long time. "What's the Use of Knockin' When a Man Is Down?" is going bigger every day and is being used with success by Lew Hawkins, Stuart Barnes, Harper, Desmond and Bailey, Ethel Robinson, Charlie Gano, Billy Chase, and others.

Charlie Clark, end man in Austin and Stone's Minstrels, is putting on an entirely new line of Mark Stern songs for the new year. They include the great Boston song favorite, "Nobody Has More Trouble Than Me," with a chorus working it up. His other numbers will include "You're Crazy with the Heat" and "Nancy McIntosh," a new waltz song by the author of "Nancy Brown."

"Pal of Mine" is being used by almost every prominent singer in vaudeville.

The Bijou Comedy Trio are featuring "Starlight" to many encores. Published by F. B. Haviland Company.

Ren Shields and Maxwell Silver's new ditty, "How'd You Like to Furnish Up a Home for Me," is being sung by the following artists: Libby Blondell, Victoria Walters, Lillian Herndon, Shepard and Ward, Adaline Francis, Kitty Miley, Birch and Carson, Daisy Allen, Carrie Sorenson, Maud Renaud, Gail Wolff, May Trado, and Madoline Clark. It is published by F. A. Mills.

VAUDEVILLE JOTTINGS.

Madame Anna Plum and her Metropolitan Opera Trio in Twenty Minutes of Carmen met with great success at Paterson, N. J., last week. The act is a distinct novelty and is described by the local papers as a "music drama." It is a condensed version of Bizet's opera, Carmen, so arranged that in twenty minutes the entire story is told, accompanied by the best known numbers of the opera and ending with the tragic death of Carmen. Madame Plum and her associates, Signor Vincenzo Barile and Signor Alberto Morello, have been connected with the best operatic organizations in America and Europe, and their success in vaudeville is well deserved.

Cheridah Simpson has succeeded Truly Shattuck as prima donna of The Prince of Pilsen City Girls in vaudeville. She is making her first appearance with the little co. this week at the Alhambra.

Henry Frey is now in his seventeenth week with Al. H. Woods' Tracked Around the World co., playing the Hebrew comedy part and doing his specialty. He will re-enter vaudeville at the close of the season, doing a single Hebrew specialty written by Arron Hoffman.

Carter Weaver opened week of Jan. 8 on the Mozart circuit, at Lancaster, Pa., with his sketch, Under the Old Apple Tree.

Charles A. Mason, the German dialect comedian, and Lew Kelly have gone into vaudeville. They are appearing in a sketch entitled The Doctor and the Pipe Dreamer, with Mr. Mason as the doctor and Mr. Kelly as the dreamer.

Herrmann the Great's new illusion, Transparanza, in which Marie Herrmann plays the part of Medinah, the Egyptian Deesse, was produced for the first time at the opening of the new Majestic Theatre, Chicago, and it is said to have scored a pronounced success.

Margaret Evans, recently leading woman in Marching Through Georgia, will begin a vaudeville tour in Baltimore, appearing in a playlet called A Relic of '65, of which she is the author.

The moving picture machine refused to work at the evening performance at the Parlor Theatre, York, Pa., Jan. 4, and the film caught fire and caused a small blaze. The audience became excited and rushed for the exits, and a panic was narrowly averted by the presence of mind of Manager W. R. Kyle.

Katie Barry has resumed her vaudeville work and is presenting a new act entitled Just a Joke, written expressly for her by Porter Emerson Browne. She is at the Orpheum, Utica, this week, with Keeney's, Brooklyn, to follow.

Lillian Tyson has purchased the Bon Ton Theatre in Philadelphia from F. V. Dunn and is conducting it as a continuous vaudeville house at popular prices. Miss Tyson has added a small dramatic stock co., but the continuous policy will be kept up.

Hubert Dreyau writes that he is now nearly ready to produce his new act, the scenery and mechanical effects having been completed. Dreyau does not wish to comment on what he is about to do, but prefers to let the audience do that. Due notice of the opening will be given, which will probably be week of March 5.

A wonderful dog story comes from the Hippodrome. It appears that a party of men arrived there the other night, one of whom carried a small pet dog under his arm. He was informed that dogs were not allowed in the house, so he placed the little animal in a corner of the lobby, where the patient beast remained until his owner reappeared at the end of the performance. He was whistled at and cajoled by hundreds of people, but refused to budge from his post until his rightful owner came along.

Melville and Schultheiser issued an announcement last week calling upon every one who has a bill against them for services at the County Fair, held in Madison Square Garden the last week in December, to come forward and collect. They were greatly encouraged by the success of the venture and intend to try again this year on a larger scale.

MUSIC PUBLISHERS.

SONGS OF 1906

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We have had made a large number of autograph copies of some wonderful new numbers which we will send you in advance of publication. Here is a chance for you to get some fresh songs before everybody has them, for we will not publish them until they are well placed. Here are a few of the best—

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What's the use of knockin' when a man is down?
If he's down ain't that enough?
What's the use of bein' rough?
Tell all that's good about him if you will,
If you cannot praise him, then you ought to keep still.
Have a little pity for the one what falls,
There's too many hammer throwers round.
Lay your hammer on the shelf, you may need a boost yourself.
What's the use of knockin' when a man is down?

Also the sure fire hits, "Right in This Old Town" (topical), "Out in An Automobile" (Waltz-song by Gus Edwards), "G. O. P." (comic), "Good Bye, Maggie May" (March song). Call or write.

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MR. HERBERT H. TAYLOR:

Your song "Since Nellie Went Away" is a great success with me. I have been singing it now for four weeks in Mr. Keith's houses and I am thankful to you for having such a song to enable me to meet with success. The melody is sweet and catchy and the story is not only good but one that reaches the hearts of everyone. Best wishes.

I remain, sincerely,

R. J. JOSE.

CORRESPONDENCE

(Continued from page 7.)

Hubbard, mgr.): Jere McAuliffe Stock co. in repertoire week 8; good co. Plays: The Man-o'-War's Man, Shamus O'Brien, Up in York State, Confessions of a Wife, Pitfalls of New York, The King of Tramps, Tennessee's Partner. Vogel's Minstrels 19. The County Chairman 20. Watkins-Mills co. 25.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Ferdinand Grahame co. opened 8 to good business. Plays: The Black Sheep, Her Mad Marriage, Cowslip Farm, Candles, The Hidden Hand, A Gambler's Wife, The Silent Partner, Ten Nights in a Bar Room. Shepard's moving pictures 15. The Two Sisters 20. Two Little Waifs 25.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Manhattan Stock co. 1-6 in How Men Deceive Women, Circus Girl, and Trix, the Pride of the Canyon to good business. Running for Office 4 pleased good business. The Choir Singer 9 pleased good business. Quincy Adams Sawyer 12. Shepard's moving pictures 13. Broken Hearts 20.

WALDEN.—DIDSBURY (L. H. and C. R. Didsbury, mgrs.): Bennett-Moulton co. closed week 1-6 with County Kerry Folks, Belle of Virginia, and Sidelights of New York; ordinary co. to good business. Emma Bunting co. in Rachel Goldstein 8 turned them away; co. and performance good. The Sign of the Four 12.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, lessee and mgr.): Uncle Josh Spruceby 6; fair, to good business. A Prodigal Son 11. Eugenie Blair in Oliver Twist 12. U. T. C. 13. The Arrival of Kitty 16. Viola Allen in The Toast of the Town 17. Frank Deshon in The Office Boy 19. Smart Set 20.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Garside Comedy co. 15-20. Mitchell All-Star co. 22-27.——RONDOUT OPERA HOUSE (William G. Finley, mgr.): Manhattan Stock co. 8-13 opened with "Way Down in Maine to B. R. G.; excellent co. Other plays: Woman Against Woman, Wicked London, East Lynne, Detective and Man, Circus Girl.

WARSAW.—FARMAN (D. M. Cauffman, mgr.): The County Chairman Dec. 28; excellent, to heavy business. The Temptation of Regine deserved a better house; co. good; J. Barrymore and Miss Shaffer did excellent work; pleased. The Arrival of Kitty 19. Stetson's U. T. C. co. 24. A Mysterious Woman 30.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle Sherlock, mgr.): John W. Vogel's Minstrels 10; co. good; attendance large and greatly pleased. Manhattan Stock 13-20. Two Little Waifs 24. D'Heauterives Colored Pictures co. 27. American Navy 30. Over Niagara Falls Feb. 1.

AUBURN.—BURTIS AUDITORIUM (R. S. Newton, mgr.): Mrs. Wiggs 8 pleased large house. Office Boy 16. County Chairman 18.——BURTIS OPERA HOUSE (R. S. Newton, mgr.): U. T. C. 9; good house. Side Tracked 10; fair business.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Oliver Twist 10; very good performance to good business. Howe's Moving Pictures 12. Arrival of Kitty 18. Uncle Tom's Cabin 22. Millionaire Tramp Feb. 2. Vogel's Minstrels 8.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.: H. J. Thompson, res. mgr.): Kelcey-Shannon co. in The Lightning Conductor 6; splendid audience. The Charlatan 9; medium house. I. O. U. 10; good and well pleased audience.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Romeo and Juliet 8; very good, to poor business. Stetson's U. T. C. 11; big business. Mysterious Woman 15. Simple Simon Simple 20. Vogel's Minstrels 25.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Temptation of Regine drew a large and pleased audience. Serio-Comic Girl 11. Dora Thorne 15. Howe's moving pictures 20.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Shepard's Pictures 9, 10; business good; pictures clear. Lecture 12. The Gingerbread Man 13. Marks Brothers' Stock co. 15-19. Kelcey and Shannon 20. McAuliffe Stock co. 29-Feb. 5.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Temptation of Regine 10; fair house. Frank Deshon 12. Dora Thorne 13. The Mummy and the Humming Bird 22.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): Ben of Broken Bow 4; splendid co. and production. The Gingerbread Man 9 to big business; good chorus. Chicago Stock co. 15-20.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): The Temptations of Regine 6; good house and performance. The Bell Boy 13 canceled. The Arrival of Kitty 20. Simple Simon 29.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): U. T. C. 5 pleased full houses. Kirk Browne co. 10; good co. and pleased two big houses. Dora Thorne 12. Emma Bunting co. week 15.

CORTLAND.—OPERA HOUSE (W. W. Wallace, local mgr.): Stetson's U. T. C. 6; satisfied packed house. Parting of the Ways 12. Romeo and Juliet 13. Frank Deshon in The Office Boy 15.

HERKIMER.—GRAND (Ben Schermer, mgr.): The Village Parson 3 pleased a fair house. Vogel's Minstrels 8; packed house; delighted. Side Tracked 19.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Ferdinand Graham co. 1-6 pleased good business. Chicago Stock co. 8-13; good plays and business.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Si Stebbins 6; poor house. Vogel's Minstrels 11. Sign of the Four 22. Over Niagara Falls 30.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): The Temptation of Regine 9; good business; fair performance. Lyman Howe's moving pictures 15.

CLYDE.—OPERA HOUSE (W. S. Nichols, acting mgr.): Romeo and Juliet 9 pleased fair house. A Mysterious Woman 12. The Arrival of Kitty 26.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Eugenie Blair in Oliver Twist 8; good, to fair business.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Sinvelle's Romeo and Juliet 5; fair, to fair business.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Grave, mgr.): Dora Thorne 16.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cramer, mgr.): Edwin Young Stock co. 1-6; good business; fair co. Runaways 9; excellent co. to capacity. Mother's Heart 10. Billy Kersands 12. Sousa's Band (matinee) 25. Rajah of Bhong 29. School Girl 30.

WILMINGTON.—THEATRE (Cowan Brothers, mgr.): Creston Clarke in Monsieur Beaucaire 5 pleased packed house. Howard Kyle in Mozart 11. Billy Kersands' Minstrels 12. Peruchi-Gyneene Stock co. 21-27.

WILSON.—LYCEUM (J. J. Privett, mgr.): Corinne Runkel Stock co. 8-10. Plays: A Dangerous Game, The Tiger's Den, Old Homestead; good co.; fair business. R. Frank Taylor's co. in Mother's Heart 15.

NORTH DAKOTA.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Dode-Fiske Orchestra 6-8. Mr. Sagerwald lectures on "The Land of the Midnight Sun" 9. The Moonshiner's Daughter 13.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Checkers 6 delighted two fair houses. Robert Edeson in Strongheart 11. Lew Fields in It Happened in Nordland 12. Prodigal Son 15. Simple Simon Simple 16. Kubelik 17.——NATIONAL (Gill Burrows, mgr.): Sign of the Cross 4-6; fine and consistent performance to capacity throughout engagement. Tracked Around the World 8-10; fair melodrama to fair business. In New York Town 11-13. Jessie Mae Hall in The Street Singer 15-17. Sultan of Sulu 18-20.——PARK (Gill Burrows, mgr.): Black Crook, Jr., 15-17.——ITEMS: Henry Ellsworth gave his lecture on "Oberammergau" at National Dec. 31 to capacity, making the fifty-third time in Dayton.—Julia Morton succeeded Rose Braham as leading lady with Tracked Around the World 8.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Peck's Bad Boy 5 drew fair house and gave satisfaction. Lyman Twins in The Rustlers 15.——ITEMS: Billy S. Clifford, the comedian, who has closed with A Jolly Baron, is home this week. On the 12th he, with the assistance of Professor Maxwell's orchestra of the Bellefontaine Opera House, gave a performance in which he appeared in specialties. After a few weeks in vaudeville in New York Mr. Clifford will take out a new comedy, Mary's Lamb.—Sadie Harrigan and the Lockharts have closed with Peck's Bad Boy and were replaced by Professor Steiner, musical director, Effie Pearson to do the bad boy and Nellie Johnson the boy's chum.
WILLIAM H. McGOWN.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): The Burglar's Daughter 4; fair co., performance and business. The Sunny South 5 pleased good house. Field's Minstrels 6; bright and lively; packed house; people and house happy. It Happened in Nordland 10; satisfactory. Uncle Josh Spruceby 11. Kubelik 12. Heart of Chicago 13. Thomas E. Shea 15-20. Plays: The Bells, Dr. Jekyll and Mr. Hyde, The Pledge of Honor, Napoleon the Great, Richelieu, and Othello.——GRAND (T. K. Albaugh, mgr.): Kathryn Purnell Stock co. 8-13; best repertoire co. this season, to packed houses. Plays: Blue Jeans, How Women Are Wrecked, The Gates of Justice, Found in the Rockies, Nobody's Girl, The Great Mine Mystery, A Woman's Sacrifice, A Great Temptation, In the Shadow of the Night, The Heart of Virginia, A Waif of the Plains, and The Girl Cowboy. Swingall 14-18. Railroad Jack 19, 20. Dixey in The Man on the Box 22.——ITEM: Harry Bartell, a local boy who has made good, is with the Kathryn Purnell co. and is meeting all his old friends, who are pleased with his success.

CANTON.—GRAND (M. C. Barber, mgr.): Simple Simon Simple 4 enjoyed by capacity. Carter's Heart of Chicago 6; two performances to capacity. Texas Sweethearts 8; fair business. A Foxy Tramp 10; two performances to well filled houses; pleased. Heart of Maryland 12. York State Folks 13. Smart Set 15. Village Fool 17. The High Flyer 18. Black Crook 19. Lillian Blauvelt 20. Chester Devon in repertoire week 22-27. "Funny Mr. Dooley 29. Mrs. Fiske 30. Aristocratic Tramp 31. The County Chairman Feb. 1. Reubenstein (pianist) 2. Marriage of Kitty 3.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Lillian Blauvelt and an excellent co. in The Rose of Alhambra 2; large and pleased audience. Mary Emerson in Will o' the Wisp 4; house and co. fair. David Harum 5; good business. The Mummy and the Maid 7; two fair houses; pleased. Yorke and Adams in Bankers and Brokers 8 fair house; big-gest kind of hit. Porter J. White in A Fool's Revenge 10; did fairly well. East Lynne, with Jane Dere, 12. King of Tramps 13. In New York Town 14. Jessie Mae Hall 19.

AKRON.—NEW COLONIAL (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): Heart of Chicago 4 pleased medium sized attendance. Burglar's Daughter 5; fair play and business. The Sunny South 6 gave poor satisfaction. Buster Brown 8; again pleased the young and old. Robert Edeson in Strongheart 12. The Smart Set 16.——UNIQUE (Achille Phillion, mgr.): Erwood's Stock co. 6-16 in Under Two Flags, Young Mrs. Winthrop, The Derby Winner, Down by the Sea, When London Sleeps, and Sunset Mines; satisfied; fair attendance.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Van Dyke-Eaton co. 1-6 in In the Hands of the Czar, The Embezzler, Struggle for Gold, Carmen, Dora Thorne, Across the Desert, East Lynne, and Deadwood Dick; good co. and business. Richard Outcault (cartoon lecturer) 11. The Little Homestead 17. York State Folks 19. Black Crook, Jr., 20.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): Porter J. White in The Fool's Revenge 8; satisfied good houses. Lyman Twins in The Rustlers 13. Under Southern Skies 16.——LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): The preliminary opening of the Lyceum will be on 20 with The Missouri Girl. Black Crook 26, 27. The regular opening of the new theatre will be announced later.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Jane Dora in East Lynne 8 pleased big audience. Rentfrow's Stock co. 8-13. Plays: From Sire to Son, Lucretia Borgia, Camille (matinee), Midnight in Chinatown, Below Zero, Dr. Jekyll and Mr. Hyde (matinee), Hooligan's Luck, and Fight for a Million; excellent to good business.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Al. Leech in Girls Will Be Girls 8 to big business; co. and performance fairly good. The Isle of Spice 12. All star Heart of Maryland 13. Chester De Vonde Stock week of 15.——ITEM: Much interest has already been shown in the coming engagement of Mrs. Fiske 28.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): The Four Huntings Dec. 29; crowded house; excellent. The Office Boy 2; Frank Deshon and entire co. made good; big business. Sunny South 8; good production; good business. The High Flyers 16. Gorton's Minstrels 20. Cornell Stock co. 22-27.

MANSFIELD.—MEMORIAL (H. L. Bowers, mgr.): His Highness the Bey 1; good performance to two big houses. A Child of Fortune (local K. of P.); small house; good performance. Buster Brown 10. A Hot Old Time 12. The High Rollers 13. Primrose's Minstrels 18. Porter J. White 20. The Forbidden Land 22.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Hoosier Girl 5; fair house; play very good. Eben Holden 8; full house; excellent production. The High Flyers 11. The Clay Baker 16. What Happened to Jones 20. Porter J. White in A Fool's Errand 24. King of Tramps 27. Buster Brown 29.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Heart of Chicago 2 pleased a good house. His Highness the Bey 4; good co.; pleased packed house. Simple Simon Simple 9 pleased S. R. O. Kellogg the Bird Man 9. Union Minstrels 12. York State Folks 16. Captain Jack Crawford 18. Our New Minister 23.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Simple Simon Simple 5; packed house; performance fair. Texas 6; good business; excellent performance. Old Homestead 8; co. and business good. Sunny South 11. The Burglar's Daughter 13. Spangles 15. Isle of Spice 17. What Happened to Jones 19.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Checkers 3; excellent co. and attraction to S. R. O. The High Flyers 4; poor co. and attraction; medium house. York State Folks 5; good co. pleased fair house. The Winning Girl 9 canceled. The Two Johns; date changed from 10 to 13. Black Crook 18. Simple Simon Simple 20.

SANDUSKY.—GRAND (Singler and Smith, mgrs.): The Volunteer Organist 4 to well pleased audience. Side Tracked 6 to topheavy house. Hot Old Time did well 8. York State Folks pleased a large audience 10. An Aristocratic Tramp 13. Porter J. White 16. Buster Brown 18. Village Fool 20. Texas Sweetheart 23.

MARIETTA.—AUDITORIUM (L. M. Locha, mgr.): Via Stock co. 1, 3-6; audiences fair; co. fair. Ben Toy 2; large audience; good attraction. Old Homestead 9; large audience; fine attraction. The Isle of Spice 10. Simple Simon Simple 12. Princess Chic 17. York State Folks 22. Kellar 23.

ZANESVILLE.—WELLER (J. G. England, mgr.): The Cradoc-Neville Stock co. closed a successful engagement 1-6. His Highness the Bey 8; fair house; music fine. Simple Simon Simple 9; good house; pleased. The Four Huntings 10. Heart of Maryland 11. Uncle Josh Spruceby 13.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Why Girls Leave Home 4; excellent, to good house. Isabel Beecher (lecture) 5; fine entertainment to capacity. A Hot Old Time 10. Buster Brown 11. Porter J. White in A Fool's Revenge 15. Howe's moving pictures 19.

VAN WERT.—AUDITORIUM (F. X. Sallier, lessee and mgr.): Rudolph and Adolph 5; excellent co.; capacity. Mary Emerson in Will-o'-the-Wisp 11. Kinsey Comedy co. 18-20. Eduard Waldman in Dr. Jekyll and Mr. Hyde 22. Under Southern Skies 24.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Peck's Bad Boy 6; two good houses; pleased. Two Johns 9. Along the Kennebec 12. King of Tramps 16.——AUDITORIUM: Boston Orchestral co. 10.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): My Wife's Family 3; business fair; performance good. Texas Sweetheart 6; large audience; pleased. The Village Fool 12.

NEW LEXINGTON.—SMITH'S (T. J. Smith, mgr.): The Clay Baker (return) 12. Uncle Josh Spruceby 16. Lyman Twins 18. The Sign of the Four 22.

BOWLING GREEN.—CHIDESTER (E. J. Ernst, mgr.): The High Flyers 5; good, to good house. Lyman H. Howe's moving pictures 10. Kleppe the Magician 12, 13. Missouri Girl 15. Elks' Minstrels 16.

CANAL DOVER.—HARDESTY'S (W. H. Cox, mgr.): The Hoosier Girl 6; big business. Eben Holden 9. Railroad Jack 13. In a Woman's Power 20. Deserted at the Altar 27.

BRYAN.—GRAND (Hugh MacPhair, mgr.): Sempsel Stock 2. Aristocratic Tramp 10. Gorton's Minstrels 15. Bell Stock co. 18-20. Humpty Dumpty 22. Texas Sweetheart 28.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): The Fatal Wedding 6 pleased two good houses. The Four Huntings (return) 9. Eben Holden 10. His Highness the Bey 11.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Jane Dore in East Lynne 12 pleased good house. Cooper Musical Comedy co. 13. Along the Kennebec 22.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Checkers 4 pleased crowded house. Symphony Concert, benefit hall, Memorial Hospital 11 (local).

ATHENS.—OPERA HOUSE (Slaughter and Finterwald, mgrs.): The King of Tramps 5 drew a big house. Railroad Jack 10 to fair business; pleasing specialties. Uncle Josh Spruceby 18.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): Missouri Girl 5 pleased good house. The Fool's Revenge 8; good co.; satisfied. The Two Johns 12.

BELLAIRE.—COLUMBIA (Ed L. Moore, mgr.): Eagle's Minstrels 8 (local) pleased S. R. O. Heart of Maryland 10; excellent co. to good business. Isle of Spice 13. My Wife's Family 18.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Dewitt Miller 9 pleased a large audience. The Clay Baker 11.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): York State Folks 8 pleased big business. Buster Brown 16.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): Campbell Stratton 4 to fair business. Empire Stock co. 8-13.

CARROLLTON.—GRAND ("2" Kemerers, lessees and mgrs.): A Village Fool 10; good co. to good business.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): York State Folks 6 to good business; excellent co. Buster Brown 15.

SALEM.—GRAND (Nat Smith, mgr.): Rip Van Winkle 4; fair co.; poor business. The Heart of Chicago 5; good co. and business.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Will-o'-the-Wisp Dec. 29 pleased a fair audience.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (J. S. Shoemaker, mgr.): Two Merry Tramps 1; good house and performance. A Little Outcast 6; good house; fair performance. East Lynne 10. Hans and Nix in vaudeville 13.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Lewis Morrison in Faust 4 pleased satisfactory business. Little Outcast 7 pleased good business. Gamble Concert Party (Lyceum Course) 12. Nancy Brown 13. Hans and Nix 14. Chaperons 15. The Eternal City 16.

OREGON.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): The Grace Johnson co. 4-9; fair co. to good business. A Human Slave 11; good house; fair co. The Fatal Wedding 28.

SALEM.—GRAND (John F. Cordray, mgr.): Jerry from Kerry 2 pleased good house. A Jolly American Tramp 8.

PENNSYLVANIA.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): San Toy Dec. 28 to large and appreciative audience; co. good. Rajah of Bhong 30; co. and business fair. Isle of Spice 4; large audience; co. good. Al. G. Field's Minstrels 10 pleased packed house. Al. Leech and the Three Rosebuds in Girls Will Be Girls 12. Hap Ward in The Grafter 18. Maud Muller 20. His Highness the Bey 23. My Wife's Family 26. Neighborly Neighbors 30.——GRAND (Harry Beeson, lessee and mgr.): Moonlight Maids Burlesquers 29; co. and business very good. King of Tramps 1 to good business; co. good. A Romance of Coon Hollow 6 pleased fair houses. Sunny South 15. Knickerbocker Burlesquers 25. High Flyers Burlesquers 27.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Chester De Vonde week of 1-6 in The Great Medical Mystery, On Her Wedding Eve, Babes in the Wood, and Red Wing, the Scout. The Heir to the Hoorah 4 captivated a packed house. Dangers of Working Girls 6; good, to topheavy house. All star cast in Heart of Maryland 9; good, to S. R. O. Jolly American Tramp 10; good play and business. Spangles 11. Texas 12. Girls Will Be Girls 13. Al. Field's Minstrels 15. The Grafter 16. The Sunny South 17. Eben Holden 18. Isle of Spice 19. The Hoosier Girl 20. Burke-McCann co. 22-27. The Prince Chap 28.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Spangles 6; good co.; pleasing performance. Mrs. Wiggs 12. Herbert Kelcey and Effie Shannon in The Lightning Conductor 15. Minnie Coons, the pianist, 17.——GRAND (Harry Brown, mgr.): Happy Hooligan 4-6; fair co.; good performance; big business. How Hearts Are Broken 7-10; fair co.; big business. The Eye Witness 11-13. The Flaming Arrow 15-17. For His Brother's Crime 18-20.——ARMORY (Harry Spence, mgr.): The Irish Ladies' Choir 7, matinee and evening; very good voices; very good concert; big houses.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): When London Sleeps 4; two performances to satisfactory business; good co.; pleased audiences. The Isle of Spice 6, matinee and night; fine co.; excellent performance; full houses. Hap Ward in The Grafter 8 gave excellent satisfaction; good co.; strong chorus; good business. James O'Neill in Monte Cristo 9 attracted large audience; general satisfaction. The Holy City 10, matinee and night, to average good business; very good co.; pleased audiences. Arnold Daly in You Never Can Tell 15. Champlain Stock co. 16-20.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): James Keane in Dr. Jekyll and Mr. Hyde 5 did light business. When London Sleeps attracted two fair houses 6. Lew Fields co. in It Happened in Nordland 9 pleased a full house. Under Southern Skies 10; fair house; audience pleased. Lancaster Choral Society gave a fine concert 11 to a large audience. Isle of Spice 12. Girl from Mars 13. Neighborly Neighbors 15. A Royal Slave 17. Arnold Daly in You Never Can Tell 18. Sousa's Band (matinee) 19. The Choir Singer 20. International Stock co. 22-27.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Myrkle-Harder Stock co. 1-4; large business; specialties good. Plays: The Evils of Paris, The Fisherman's Daughter, At Pike's Peak, The Slave Girl, The Belle of Richmond, Sandy Bottom, The Lost Mine, A Quaker Tragedy. The Isle of Spice 5 to capacity; excellent production; very good chorus. Myrkle-Harder co. 6 drew packed house to see A Child of the Slums and Old Sleuth. The Education of Mr. Pipp 10; large audience; pleased. Himmelein's Ideals 15-21.

BEAVER FALLS.—LYCEUM (Sam Hannauer, mgr.): Four Huntings 3 pleased a fair sized house. Buster Brown 6; two entertainments to packed houses. Al. G. Field's Minstrels 8; at his best. Texas 9; co. and business good. Heart of Chicago 11. Charles Grapewin 12. Spangles 13. Girls Will Be Girls 17. Our New Minister 19. His Highness the Bey 20. Kellar 22. Nat Ward in The Grafter 26. Romance of Coon Hollow 27. My Wife's Family 31.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Hausman, mgr.): Our New Minister 3; good co. and business. Irish Ladies' Choir 4 pleased good houses. The Old Clothes Man 5; satisfactory performance; poor house. Neighborly Neighbors 6 pleased fair business. Week 8 vaudeville, opening to S. R. O. Harry Botter and co., Archer and Crocket, Reta Curtis, Dale and Rossi, Albert Warner and Daisy Lakewood, Howard May, and moving pictures. Sousa 16.

CONNELLSVILLE.—COLONIAL (Colonial Theatre Co., lessees and mgrs.): Coon Hollow 5; fair performance; poor business. Princess Chic 6 pleased fair house. John Henry 9; good performance and business. Girls Will Be Girls 11. Hi Henry Minstrels 13. Spangles 17. The Grafter 19. Heart of Chicago 20. Y. M. C. A. (local) 22. My Wife's Family 26. Sunny South 27.——CONNELLSVILLE (O. H. Shoemaker, owner and mgr.): Fitzsimmons-O'Brien pictures 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Jules Murry's co. in The Mummy and the Humming Bird 5 to a fair sized and enthusiastic audience; good co. Frank Deshon in The Office Boy 6 pleased good business. Murray and Mackey co. 9-13. First half of week in The Belle of Kentucky, Beware of Men, Duchess Du Barry, The Sign of the Four, Hearts of the Blue Ridge, and The Black Hand to fair sized audiences; pleased; specialties good.

YORK.—OPERA HOUSE (B. G. Pentz, mgr.): County Chairman 4; good co. and business. When London Sleeps 5; fair co. and business. Side Tracked 6; fair co. and houses. Lew Fields and co. in It Happened in Nordland 9 pleased capacity. Under Southern Skies 9 pleased fair sized house. Rex Fire Brigade 10 (local) pleased capacity. The Isle of Spice 11. Girl from Mars 12. Mabel McKinley in The Choir Singer 13. International Stock co. 15-20. Sousa's Band 19.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): The House of Mystery to good business 4-6; an excellent co. Mamie Fleming Stock co. to a week of good business 8-13. Plays: Yankee Boss, Why He Divorced Her, Under Two Flags, Carmen, etc. Kirk Brown co. 15-20.——LYCEUM (Joseph Frank, local mgr.): The County Chairman 5 pleased S. R. O. The Heir to the Hoorah 6 pleased good business. The Isle of Spice 9 pleased full house. Hap Ward 13. Arnold Daly 16.

NEW CASTLE.—OPERA HOUSE (Jacob F. Gensinger, mgr.): Al. G. Field's Minstrels 4; excellent performance; packed house. Buster Brown 5 pleased fair house. The Girl from Mars 6; fair performance; topheavy house. Texas 8; good performance; fair attendance. Wedded and Parted 9 pleasing performance; poor house. It's Up to You, John Henry, 11. Heart of Chicago 12. His Highness the Bey 13. Aubrey Stock co. 15-20.

LATROBE.—SHOWALTER (W. A. Showalter, mgr.): The Princess Chic Dec. 27; good business; excellent co. What Happened to Jones 30 pleased a large audience. Russell Brothers 4; good performance and business. William U. Mong in The Clay Baker 8 to small but very appreciative audience. The Real Widow Brown 9. Texas 11. Hap Ward in The Grafter 17. Isle of Spice 20. Irish Ladies' Choir 25. Deserted at the Altar 27.

MEADVILLE.—ACADEMY (R. H. Norris, mgr.): Chauncy-Keiffer co. 1-6; very good co. and business. Plays: A Royal Outcast, Du Barry, The Hand of Man, A Ward of France, Little Miss Nobody, A Dashing Widow, Cinderella, and Dr. Jekyll and Mr. Hyde. The Girl from Mars 8 canceled. Wedded and Parted 11. His Highness the Bey 16. Brockway Lecture Course 17. Irish Ladies' Choir 20. A Crime of Justice 23. Railroad Jack 27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The Heir to the Hoorah 5; best of the season to good business. The County Chairman 6; S. R. O. Dangers of Working Girls 9; fair attendance. Maud Muller 10; good house. Girl from Mars 11; big receipts. A Jolly American Tramp 12; large patronage. Texas 13 packed house. The Grafter 18. Al. G. Field's Minstrels 19. Isle of Spice 25.——

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Carroll Comedy co. 1-6, executing 5 Plays: Diamond Robbery, Yankee Admiral Brothers, Rip Van Winkle, Van the Virginian, and Across the Rockies; satisfied business. Carter's co. 13. The Eleventh Hour 8; much enjoyed; good business. Irene Myers' Stock co. 8, 9, presenting A Midnight Marriage and Why Girls Go Wrong; large patronage; audience pleased.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): The Great Lafayette 4; fair house. The Girl from Mars 5; poor to small attendance. Guy Stock co. 8-10. Plays: A Romance of the South, Dr. Jekyll and Mr. Hyde, and 'Way Out West; good co. and business. Guy Stock co. 11-13. His Highness the Bey 15. Heart of Chicago 18. Y. M. C. A. lecture (local) 18. The Temptation of Regine 20.

PUNXSUTAWNEY.—JEFFERSON: Brothers Boyer 3; fair performance to big business. Buster Brown 4; full house (matinee and night). For week Cook-Church Stock co. 8. Repertoire: Game of Hearts; S. R. O.; satisfactory; An Heiress to Millions, An Actor's Romance, The Colleen Bawn, Her Only Crime, The Little Avenger, Little Miss Military, and The Little Red School House.

KANE.—TEMPLE (H. W. Sweely, mgr.): Lyman H. Howe's moving pictures 8 pleased capacity house. What Happened to Jones 9 pleased small audience. Chauncey Kieffer co. 15-20. The King of Rogues 22. The Prince Chap 23. Frank Deshon in The Office Boy 25. Herald Square motion picture co. 27.——ITEM: Stage-Manager Jason, of the Temple, gave a banquet to the employes of the house 6.

MAHANOY CITY.—GRAND (J. J. Quirk, mgr.): Old Clothes Man 4; fair co. and house. Mummy and the Humming Bird 6; very appreciative house; good co. Eleventh Hour 9 failed to please light business. The Grafter 10; co. good. When London Sleeps 11. Holy City 16. Great Lafayette 17. Britt-Nelson pictures 19, 20. Irish Ladies' Choir 26. Spangles 29.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): The Irene Myers co. closed a successful week 6, presenting One Night in June to S. R. O.; good co. and specialties above the average. A Poor Relation 9 pleased a small audience. A Devil in Skirts 10; fair business. When London Sleeps 13.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): King of Rogues 4; fair co. and business. Fatal Wedding 5; very good co. and deserved full house. Foxy Tramp 6 drew fair sized audience and gave satisfactory performance. Aubrey Stock co. 8-13. Princess of Chic 15. Isle of Spice 16. Hi Henry's Minstrels 17. Our New Minister 18. Alvin Joslyn 20.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): A Jolly Tramp 4 pleased a fair sized audience. The Clay Baker 9; good performance; small house. Sunny South 10; large house; pleased. Coon Hollow 15. Maud Muller 18. Jack Champion 19, 20. Y. M. C. A. (local) 22. My Wife's Family 23.

SHENANDOAH.—NEW O'HARA THEATRE (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): A Devil in Skirts pleased a fair sized audience 6. The Mummy and the Humming Bird 9 delighted a large audience. The Grafter 11. When London Sleeps 12. Britt-Nelson pictures 15. Sousa's Band 18.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): The King of Rogues 6 pleased fair sized audience. The Real Widow Brown 8 failed to please; business light. Texas 10; capable co.; delighted small audience. Al. G. Field's Minstrels 11. Al. Leech in Girls Will Be Girls 15. Our New Minister 17. His Highness the Bey 19.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. R. Swartz, bus.-mgr.): Sunny South 4; fair house and co. Al. G. Field's Minstrels 5; good to big house. A Burglar's Daughter 6; good. Wedded and Parted 10. Primrose's Minstrels 12. Girls Will Be Girls 13. Deserted at the Altar 19. The High Flyers 20.

HAZLETON.—GRAND (Henry Walser, mgr.): The Irish Ladies' Choir 5 pleased a packed house. Spangles 8 to capacity audience; co. excellent. The Holy City 12. The Fays 15-20.——FAMILY (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Vaudeville to good business.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Next Door Dec. 29; house and co. poor. A Jolly Tramp 30; fair house. Hogan in Society 8; business and co. fair. What Happened to Jones 12. Eben Holden 13 (return). Hoosier Girl 16. W. B. Patten in Little Homestead 19.

ASHLAND.—GRAND (Harry Landfeld, mgr.): Two Little Waifs 2; good business and performances. Neighborly Neighbors 5; big business; satisfied. The Mummy and the Humming Bird 8 to topheavy house; best of the season. The Great Lafayette 12. The Holy City 19.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): Irish Ladies' Choir 6 pleased excellent business. Holy City 26. Al. Field's Minstrels 29.——LYRIC (M. F. Coons, mgr.): The Midnight Flyer 6; two fine audiences. Two Little Waifs 10 pleased S. R. O.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Wedded and Parted 16. Temptation of Regina 17. Dorothy Lewis co. week 22. Mrs. Fiske 27.——ITEM: Further street car lines opened 10, which will give Du Bois 15,000 additional population to draw from.

**SUNB

A Crime of Justice 9 canceled. What Happened to Jones 11. The King of Rogues 19.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Richard Mansfield in Beau Brummel 4; full house; everybody pleased. Runaways 5; George Evans as Blutch was the whole show; drew well. Duke of Killicrankie 6; well put on by Rose Coghlan and co.; two performances to small but pleased audiences. Kersands' Minstrels 8; big house; show was not up to standard. Monsieur Beaucaire 10. Griffith 13. Howard Kyle 15. Payton Sisters 16-20.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Rose Coghlan in The Duke of Killicrankie 5 pleased fair audience. Creston Clarke in Monsieur Beaucaire 9; excellent to a large audience. John Griffith 10. Howard Kyrle 12.

ORANGEBURG.—ACADEMY (W. K. Sease and Co., lessees and mgrs.): Robin Hood Dec. 26; big house; pleased. Crescent Comedy co. week 8 to S. R. O.; opening bill, The Turn of the Dice.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Duke of Killicrankie 4; good co. and business. Osman Stock co. week of 8.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): A Breezy Time 6 pleased good house.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Roselle Knott in When Knighthood Was in Flower 2 pleased big business. Warner Comedy co. 8-12 opened in A True Kentuckian to packed house; pleased. My Wife's Family 15. Why Women Sin 22.——ITEMS: Virginia Drew Trescott joined the When Knighthood Was in Flower co. here to arrange with Miss Knott in regard to starring in the No. 2 co., which will at once go on the road.—The Harvey and Hallo Minstrel co. closed here 6.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheetz, mgr.): Wright Lorimer in The Shepherd King 1-6 pleased well filled houses. Little Johnny Jones 8 delighted well filled house. Thomas Jefferson in Rip Van Winkle 9, 10; good houses. Sam Bernard in The Rollicking Girl 11. The School Girl 13. Humpty Dumpty 15-20.——BIJOU (J. W. Lyerly, mgr.): Billy (Single) Clifford in A Jolly Baron 1-6; good business; pleasing performance. The Beauty Doctor 8-13 opened to big business. The Boy Behind the Gun 15-20.——GRAND (E. A. McArdle, mgr.): Gay Morning Glories 1-5 to good houses. The Bowery Extravaganza co. 8-12 opened to good business. European Extravaganza co. 15-19.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Hoyt's Comedy co. 1-6 (except 4); satisfactory performances; good houses. Plays: A Gambler's Daughter, Nature's Nobleman, A Ruined Life, California, Pike County Folks, The Whirl of Society, Heart of Tennessee, and The Younger Brothers. David Harum 4 pleased good house. The Sign of the Cross 9. Little Johnny Jones 10. Yorke and Adams 11. Thomas Jefferson 12. The School Girl 15. Checkers 16. Rose Coghlan 17. Mrs. Wiggs 24. Rose Melville 25. Isle of Spice 27.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): The Tenderfoot 2, 4 pleased fair audiences. Little Johnny Jones 6 to fair business. The Woman in the Case 8 pleased a splendid house. Savage Grand Opera co. 9, 10. The School Girl 11. The Rollicking Girl 12, 13.——BIJOU (Benjamin M. Stainback, mgr.): Harry Clay Blaney in The Boy Behind the Gun 8-13 to splendid business. Holty Toity 15-20.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): David Harum 6, 7; light business. The Sign of the Cross 8; fair business. Yorke and Adams 10. Thomas Jefferson 13.

TEXAS.

SAN ANTONIO.—GRAND (S. H. Weis, mgr.): When We Were Twenty-one 1; satisfied good business. Rose Melville in Sis Hopkins 3; pleased large house. The Eternal City 5, 6; satisfactory to large business. The Chaperons 7; very satisfactory to good business. Adelaide Thurston 10. Sophie Bradt. The Madcap Princess 13, 14. West and Vokes 16, 17. Savage's Grand English Opera co. in Valkyrie, Faust, and Tannhauser 18, 19. Kiltie's Band 20. Paul Gilmore 21. Kyrle Bellew in Raffles 22. Mary Marble in Nancy Brown 23. The Fortune Teller 24. Arizona 27. Pretty Peggy 28, 29.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Lewis Morrison in Faust 1 attracted large houses. Rose Melville in Sis Hopkins 2 delighted a crowded house. Jane Kenark in The Eternal City 3 pleased large audience. Adelaide Thurston in The Triumph of Betty 6; well received; good business. The Chaperons 8. A Madcap Princess 11. West and Vokes 10. Mary Marble 20. Paul Gilmore 22. Dora Thorne 23. Kyrle Bellew 24. Fortune Teller 26. The Player Maid 29.——ITEM: Charles Smith, a Waco boy and tenor singer with the Lewis Morrison Faust co., resigned during its engagement here.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallin, lessee and mgr.): Britt-Nelson pictures 1 pleased enthusiastic audience. William H. West's Minstrels 2; fair performance to a good audience. Wood Sisters' Repertoire co. 4-6; average co.; to full houses. Plays: Shadows of a Great City, In Marriage a Failure (matinee), Little Red Riding Hood, and A Struggle for Gold. Hawthorne Musical Club at High School Auditorium (under auspices of XLI Club) 6 delighted select audience. Sophie Brandt in The Madcap Princess 8. The Chaperons 12.

DALLAS.—OPERA HOUSE (George Anzy, mgr.): The Eternal City 1, 2, with Jane Kennark and William Bonney in leading roles, pleased good business. Lewis Morrison in Faust 3 to light house. Adelaide Thurston in The Triumph of Betty 4 entertained a very good house. The Madcap Princess 5, 6, with Sophie Brandt in the lead, to three big houses. Britt-Nelson pictures 8. The Chaperons 9, 10. Savage English Grand Opera co. 12, 13, in Tannhauser, Valkyrie, and Faust.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): John B. Wills' Musical co. 1 (matinee and night); fair co.; good houses. Fortune Teller 4; good co. and business. Her Only Sin 5 canceled. School Girl 6 (matinee and night); excellent; two fine houses. The Clansman 8. West and Vokes in A Pair of Pinks 9. Josh Spruceby 13. Pretty Peggy 15. Punkin Huskers 17. Humpty Dumpty 19. When We Were Twenty-one 22.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Rose Melville, with strong support, presented Sis Hopkins 1; two full houses; pleased. Lewis Morrison in Faust 2 to full house; support good; pleased. Adelaide Thurston and her excellent co. in The Triumph of Betty to full house. The Britt-Nelson fight 4, and again 6, matinee and night, to full houses; pleased.

GALVESTON.—GRAND (Dave A. Weis, mgr.): Mooney's moving pictures 1, 2, entertained good houses. Rose Melville in Sis Hopkins 4 pleased good house. The Chaperons 5; satisfactory attendance and performance. W. B. Patton 7 in The Last Rose of Summer pleased good houses. Albert Taylor Stock co. 8, 9. Britt-Nelson pictures 10. The Eternal City 11, 12. West and Vokes 13, 14.

MARSHALL.—OPERA HOUSE (Joseph Drake, lessee; Walter Fowler, mgr.): Beautiful Bagdad 1; good business and satisfaction. A Madcap Princess 2 pleased large audience. The Clansman 5; largest audience of the season; receipts, $1,000. Julia Gray 6; fair house.——ITEM: Eads Blocker, a local boy, joined The Madcap Princess co. here.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): W. B. Patton in The Last Rose of Summer 4; fair business; excellent performance. Adelaide Thurston 9. Beggar Prince Opera co. 22, 23. Beecher and Stanley 24. Shepard's moving pictures 29. Pretty Peggy 31.

TYLER.—GRAND (A. Hicks, mgr.): Jimmy Wall's Majestic Show 1; fair, to good house; also booked for 2, but did not play. The Clansman 3 by strong and well balanced co. to S. R. O. Sophie Brandt in A Madcap Princess 4 delighted full house. The Fortune Teller 11. Dr. H. C. Risner's Lecture 12.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): John B. Wills' Musical Comedy co. 4-6. Plays: Atlantic City, Two Old Cronies, Humpty Dumpty, and Sweet Sixteen; excellent to splendid business. The Fortune Teller 9. Dare Devil Dorothy 12. Sign of the Four 19.

HOUSTON.—THEATRE (M. C. Michael, mgr.): The School Girl 1, 2; fair co. and business. The Chaperons 4; poor business. W. B. Patton in The Last Rose of Summer 6. The Eternal City 8, 9. Albert Taylor Stock co. 10, 11. Adelaide Thurston 12, 13.

ORANGE.—NEW OPERA HOUSE (M. T. Bixler, mgr.): The Punkin Husker 2; poor to fair business. W. B. Patton in Last Rose of Summer 10. West and Vokes in Pair of Pinks 12. Paul Gilmore in Captain Debonnaire 15. Albert Taylor Stock co. 19, 20.

PARIS.—PETERSON (R. P. Meehan, mgr.): The Clansman 1; fine, to capacity. Jimmy Wall 4 to fair business; pleasing. The Fortune Teller 5 pleased good business. Beautiful Bagdad 8. Wills Comedy co. 11-13.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Dora Thorne 1; good performance and business. When We Were Twenty-one did good business 2. Eternal City 4; fair business. The Chaperons 6 pleased big business.

BONHAM.—STEGER OPERA HOUSE (J. W. Farrier, Jr., mgr.): Beautiful Bagdad 5, 6; fair to large business.——ITEM: Billy Starin joined Beautiful Bagdad here as advance man 5.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Ricaby's West's Minstrels, billed to appear 3, failed to arrive account delayed trains. The Fortune Teller 5; good business; pleased.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Wood Sisters Comedy co. 1-3; good to poor house (rain). Nelson-Britt pictures 4; good to fair house.

BRENHAM.—GRAND (Alex Simon, mgr.): Dora Thorne 5 pleased good house. At the Old Cross Roads 28.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (J. R. Thomas, mgr.): Raver and Darnaby's Beautiful Bagdad co. 2 to light business; pleased.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Beggar Prince Opera co. 3; good performance to large business. East Lynne 10.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Clansman 2 packed the house.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Dr. Jekyll and Mr. Hyde 3; splendid to fair house. Gus Sun's Minstrels 10. Dora Thorne 19. Ten Nights in a Bar Room 24.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Si Stebbins 5 to poor house. Martin's U. T. C. 9 to good house. Grahame Comedy co. week 15.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Lorne Elwin co. 15-20.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Klark Urban co. week 15.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Quincy Adams Sawyer Dec. 29, 30; poor co.; fair house. John Griffith in Richard III 1; good co. to fair business. Creston Clarke in Beaucaire 3; excellent. Howard Kyle in Mozart 4; excellent to poor house. Richard Mansfield in Don Carlos 5 pleased good house. A Mother's Heart 6. The Runaway 12.——GRANBY (L. Joe Le Faucher, mgr.): Daniel Ryan in repertoire 1-6; excellent co.; fine business. The King of the Opium Ring 8-13 packed house.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): Brown's in Town 1; fair co.; business good. Howard Kyle 3 pleased fair sized audience. Mother's Heart 5; co. and business fair. King of the Opium Ring 6; business and performance good. Daniel Ryan co. 8-13 in repertoire opened to fair returns. Rajah of Bhong 19. Sousa's Band 23, matinee only. Robert Mantell 23. Chauncey Olcott 30. Little Johnny Jones 31. Heir to the Hoorah Feb. 1.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Howard Kyle in Mozart 5 to light business. Richard Mansfield in Beau Brummel at matinee and Don Carlos evening 6; splendid, to large and well pleased houses. The Runaways 13.——BIJOU (Charles I. McKee, mgr.): Across the Pacific 8-13 pleased big business. Fantasma 15-20.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): The Freemont Stock co. week 1. Plays: Under the Lion's Paw, Jim the Westerner, A Bachelor's Romance, The Strategists, Throw of the Dice, and For Love and Honor to good business and performances. The Rajah of Bong 13. May Hillman Stock co. week of 15. Ezra Kendal 31.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): A Mother's Heart 4; small house; pleased. Brown's in Town 5 pleased small house. Rajah of Bhong 18. Other People's Money, booked for 4, canceled.

WINCHESTER.—AUDITORIUM (H. L. Wood, mgr.): National Grand Opera co. 5; excellent, to good business. Hi Henry's Minstrels 8; excellent, to S. R. O. Rajah of Bhong 11. The Eleventh Hour 16.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): King of the Opium Ring 4 pleased good business. Fremont Stock co. week 15.

WASHINGTON.

TACOMA.—THEATRE (Cal Heilig, mgr.): The Rose of Virginia Dec. 31. The Yankee Consul 1, and matinee, two large houses; well pleased. The Sho-Gun 2 packed house; pleased. When Johnny Comes Marching Home 3; fair attendance; co. returns 7.——SAVOY: Week 1-6: The Girl from Sweden and Alcazar Beauties.——STAR and ORPHEUM: Stock cos.——CRYSTAL AND GRAND: Vaudeville. The Grand has had large houses attracted by Mrs. Tom Thumb.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): Haverley's Minstrels Dec. 25 to good business; pleased. Nelson-Britt pictures 26 to capacity. Madame Modjeska 29 pleased to S. R. O. at advanced prices. Rilla Willard 9. When Johnny Comes Marching Home 17. Monte Cristo 22.

SPOKANE.—THEATRE (Joseph Petrich, mgr.): A Husband on Salary 1; poor co.; light business. Alcazar Beauties Burlesque 2, 3; fair to good house. Sho-Gun 5, 6; excellent; large business.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 1-6. Northern Lights good to large business.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Roskian Comic Opera co. Dec. 31-1 in El Capitain and Mikado; fair co. Modjeska in Macbeth 3; fair house; co. passable.——PARLOR (Del Regal, mgr.): The Princes 4-9 repertoire.

NORTH YAKIMA.—THEATRE (Fred S. Shaefer, mgr.): Sho-Gun 4; excellent, to capacity business; receipts $860. Buster Brown 15. College Widow 18. County Chairman Feb. 1.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN (L. M. Lachs, mgr.): Isle of Spice 9 pleased capacity. Old Homestead 10; excellent co.; good house. Simple Simon Simple 11. Princess Chic 17. Mrs. Wiggs of the Cabbage Patch 18.——AUDITORIUM (W. E. Kemery, mgr.): Bentfrow Comedy co. 1-6; good co. and business. Craddoc-Neville co. 8-13, playing to good business. Plays first half of week: The Power of the Cross, A Girl of the Slums, and Hell's Kitchen. Van Dyke and Eaton co. 22-27.

WHEELING.—COURT (R. B. Franzheim, mgr.): Simple Simon Simple 6; very good business. Girls Will Be Girls 9; S. R. O. It Happened in Nordland 11. His Highness the Bey 12. Princess Chic 13. Spangles 16. Mrs. Wiggs 17. Hop Ward 22. Kellar 24. Black Crook 27.——GRAND (Charles A. Feinler, mgr.): Little Homestead 4-6; good business. Fatal Wedding 8-10; business fair. Four Huntings 11-13. The Burglar's Daughter 15-17. My Wife's Family 18-20.

CLARKSBURG.—GRAND (Robinson and Feinler, mgrs.): King of Tramps 2; unsatisfactory to fair business. Rajah of Bhong 3; poor except Elmore sisters, who made a hit; fair house. Isle of Spice 8; excellent performance to S. R. O. Little Homestead 9. Princess Chic 11. Eben Holden 12 canceled. Kathryn Purnell Opera co. 15-19. Spangles 20. York State Folks 22. Eleventh Hour 25. Van Dyke Eaton co. 29-Feb. 2.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): San Toy 4 pleased packed house. Sign of the Four 8. The Little Homestead 12. Simple Simon Simple 13 (matinee and night). Neville Stock co. week of 15. Mrs. Wiggs of the Cabbage Patch 20. Huntington Hospital benefit 25. Railroad Jack 29. Missouri Girl 31.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): William V. Mong in The Clay Baker 3; excellent to good business. Romance of Coon Hollow 9; good performance; fair business. Little Homestead 11. National Grand Opera 15. York State Folks 25.

FAIRMONT.—GRAND (J. E. Powell, mgr.): The Isle of Spice 8 pleased fair house (matinee); S. R. O. (night performance). Princess Chic 10; satisfied medium attendance. Al. Field's Minstrels 12. Eben Holden 13 canceled. Spangles 19.

CHARLESTOWN.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): San Toy 3; excellent business. Sign of the Four 10. The Old Homestead 11. Van Dyke and Eaton co. week of 15. Mrs. Wiggs 19. Margaret Mather co. week of 22.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): San Toy 1; S. R. O.; pleased. Isle of Spice 11. Princess Chic 16. Bennett-Moulton Stock co. week 22-27.

BLUEFIELD.—ELKS' (S. H. Jolliffee, mgr.): King of the Opium Ring 3 failed to please fair house. Goodwin Stock co. 22-27. The Black Crook Feb. 2. Elks' Vaudeville 9 (local).

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): The Rajah of Bhong 5; fair co.; business good. Coon Hollow 8; poor co. and business. Princess Chic 12.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Land of Nod satisfied good house 4. William Owen 9; business fair. Taming of the Shrew, by Margaret Ralph, 10. Liberty Belles 12.——HENRY BOYLE THEATRE (P. B. Haber, mgr.): Otis Skinner 16, 17. May Irwin 19. Pauline Opera co. 23. Gallilan (lecture, auspices of the K. of C.) 24. Walker Whiteside 27. Paul Jones co. 31.——ITEM: The new theatre is completed and ready for the opening 16.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Himmelein's Stock co. week of 1; tremendous business; S. R. O. nightly. Plays: Out of the Fold, Red Cross Nurse, Rose of Killarney, Why Women Sin, East Lynne, The Moonshiners, Over the Hills, etc. William Owen in Othello 8, 9 to fairly good business; pleased. Liberty Belles 11. May Irwin 13. Darling of the Gods 17. Flints week 22.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Winniger Brothers' co. 1 opened with Sights and Shadows of a Great City to S. R. O. Other plays: The Darkest Hour, The Village Counterfeiters, An Innocent Fugitive, Sheridan Keen, Detective, and Work and Wages pleased big business. Black Crook, Jr., 17. Mrs. Temple's Telegram 18. Piff! Paff! Pouf! 20. May Irwin 22. Wilton Lackaye in The Pit Feb. 3.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): The Flints (hypnotists) 1-3 pleased good sized audiences. The Land of Nod 4 delighted capacity; receipts over $900. Under Southern Skies 7; fine, to a large audience. The World 14. North dramatic co. 21-28.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville daily to large patronage.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Arizona 4; excellent attraction; good business. William Owen in Othello 5; fair house. Margaret Ralph 6; matinee, Taming the Shrew; night, As You Like It; good performances to light houses. Liberty Belles 13. Otis Skinner 18.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Grace Hayward co. 1-4, 6, 7 to crowded houses. Plays: For Honor's Sake, 'Way Down South, Graustark, Du Barry, The Darkest Hour, 'Way Out West, Arizona 5; house crowded and performance good. Grace Hayward co. 8-14.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Eva Tanguay 13. Mrs. Temple's Telegram 15. Otis Skinner in His Grace de Grammont 19. Walker Whiteside in If I Were King 22. Pauline Hall in Dorcas 26. Wilton Lackaye in The Pit 30. Western Vaudeville Association on all intervening dates.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): William Owen in Othello 1 to good audience. The Land of Nod 2 to capacity; good satisfaction. Mrs. Temple's Telegram 4.——UNIQUE FAMILY (Ed P. Kline, mgr.): Vaudeville daily to S. R. O.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Flints closed a four nights' successful engagement 7; audiences pleased. A Runaway Boy 14.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville daily to good business.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Andrew Mack in The Road to Kenmare 8; good business; pleased. May Irwin 12. County Chairman 13. Liberty Belles 19. Parsifal 22. Wizard of Oz 27. Eva Tanguay 29.

LA CROSSE.—THEATRE (Gage and Wohlruter, mgrs.): Tim Murphy in A Texas Steer 5 pleased large house. Alice Johnson in The Marriage of Kitty 6 delighted good house. Why Women Sin 7; good business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Why Women Sin 2; big business; pleased. Lecture Course 9 to packed house. Mrs. Temple's Telegram 16. Vaudeville 20.

ASHLAND.—GRAND (W. T. Seeger, mgr.): Vaudeville 15-20. The Bowery News Girl 17. Babes in Toyland 23. To Die at Dawn 26. Rudolph and Adolph 31.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Taming of the Shrew 5; co. good; fair house. Captain Racket (local) 6 pleased good house.

STEVENS POINT.—GRAND (R. B. Johnson, mgr.): William Owen presented Othello 6; pleased good business. Liberty Belles 17.

ANTIGO.—(Max Hoffman, mgr.): Legend of Coon Hollow 25. Bowery News Girl 30.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): On the Bridge at Midnight 3; fair co.; poor business. Quincy Adams Sawyer 9. Charles B. Hanford in Othello 12. Bobbie Fountain 13. My Wife's Family 25.——ITEM: George A. Norton, author of "Sing Me a Song of the South," will leave for New York 20 to look after his latest musical comedy.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Uncle Josh Spruceby 1; good, to S. R. O.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Pollard Opera co. closed a ten days' engagement 1, producing The Belle of New York, The Runaway Girl, The Geisha, My Lady Slavey, Pinafore, and The Gaiety Girl to S. R. O. Prince of Pilsen 2, 3; splendid; big business. Britt-Nelson fight pictures 4, 5; large houses. Watkin Mills co. 6. Haverly's Minstrels 8, 9. English Concert 11. The Black Crook 12-14. The Sho-Gun 15-17.——ITEMS: Verna May co. entered upon an eight weeks' engagement at the Lyric, Calgary.—Tom Marks of Marks Brothers' Comedians, closed tour and left 10 for New York. He sails on a three months' visit to Ireland and Britain, returning to Canada in August.

LONDON, ONT.—GRAND (John E. Turton, mgr.): The Gypsy Girl 4 pleased a fair house. The Serio-Comic Girl 5; light attendance; deserved much better. Mrs. Temple's Telegram 6; two performances to fair business; good co. George Primrose Minstrels 9 drew a good house. Piff! Paff! Pouf! 10 to capacity and thorough satisfaction. The Volunteer Organist 11. 'Way Down East 12. The Way of the Transgressor 13. Viola Allen in The Toast of the Town 15. Devil's Auction 18. The Queen of Counterfeiters 19.

PETERBOROUGH, ONT.—GRAND (Rupert Bradburn, prop. and mgr.): Summer's Stock co. in Why Women Divorce 4. The Gambler's Wife 5. The Intruder 6, matinee. The Fugitives 6, evening; all big houses and good performance. Roland Clifford co. in Dora Thorne 8; S. R. O. Roland Clifford co. in Dora Thorne (return) 16. Britt-Nelson fight, moving pictures, 18. Peck's Bad Boy 20.——ITEMS: Manager Bradburn has leased the Academy in Lindsay, and opens with the Roland Clifford co. in Dora Thorne 15.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Mrs. Temple's Telegram 5; capable co. to good business. Arrival of Kitty 6 pleased good business. Our Regiment (local; direction of F. M. Mitchell) 8, 9 pleased good business. Serio-Comic Girl 10. Britt-Nelson pictures 13. Selma Herman in Queen of the Convicts 16. The Way of the Transgressor 20.

OTTAWA, CAN.—THE RUSSELL (P. Gorman, mgr.): Viola Allen in The Toast of the Town 8, 9; capacity houses; pleased. Otis Chew, violinist, 10. Marie Hall, violinist, 15. The Gingerbread Man 22, 23. His Highness the Bey 26, 27. Herbert Kelcey and Effie Shannon 29.——GRAND (R. J. Birdwhistle, mgr.): Shadows of the Night 8-10 drew good houses. Slaves of the Orient 11-13.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Vitagraph 1 pleased two large audiences. The Serio-Comic Governess 3; good, to full house. Professor E. H. Crocker's Horse and Pony Show 4-8 delighted large business. Britt-Nelson pictures 8 pleased good house. Arrival of Kitty 10. Way of the Transgressor 12. Devil's Auction 15.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.): The Serio-Comic Girl 6 to fair business. As a rule business is only fair in Canadian towns on Saturday nights. The Arrival of Kitty 9. The Volunteer Organist 12. The Devil's Auction 13.——BENNETT'S VAUDEVILLE THEATRE (J. H. Alex, mgr.): Fine bill 8, 9.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): The co. presenting French comedies and operas for four weeks closed 6. The Stoddart Stock co. opened a two weeks' engagement 8 to a fair house in A Friend in Need. Other plays for the week are The Two Orphans and Woman Against Woman.

LINDSAY, ONT.—ACADEMY (William Shelton, mgr.): Summers Stock co. Dec. 29-30 pleased fair audiences. Dora Thorne 15.——ITEM: Bradburn and Shelton have leased the house for a term of years and are making extensive improvements. Our theatrical future never was brighter.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Serio-Comic Girl 4; good co.; attendance fair. The Arrival of Kitty 8; excellent. Joe Marks co. week 22. His Highness the Bey Feb. 6.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): The Way of the Transgressor 9 pleased a small audience. De Alva's College Girls 12. Britt-Nelson pictures 15.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Nelson-Britt pictures 4-6 pleased good houses. The Way of the Transgressor 11. American vitagraph 12. Devil's Auction 16. Dora Thorne 23.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Serio-Comic Girl 9; good performance to a fair house. The Way of the Transgressor 17.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Well School of Music pupils in Die Fineschuts 9-13; splendid. Waite Comedy co. 16.

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